

HARRYHAUSEN INTERVIEW: FULL COLOR PHOTOS

# FANTASY FILM JOURNAL

Number 2

\$3.00



SECOND  
GREAT ISSUE!

*Donna Johnson*



We welcome you to the second issue of FANTASY FILM JOURNAL ... finally. Yes, we are late, very late, but we beg your forgiveness. The details involved in putting together a magazine, any magazine, are many and take long hours of effort, many times an anxious and frustrating job. Except for the actual composition of the articles herein, approximately ninety-five per cent of physically preparing this magazine for the printer is the responsibility of one person, who to be honest, is slow as Christmas. Also, the JOURNAL is a hobby situation and must be worked on as spare time allows. So please forgive our tardiness and do not hold it against us for we also take the extra time to bring you a better magazine.

As stated above, we are a hobby, but we are serious and devoted in our love for the genre and our attempts to add to it in whatever way we can. Our initial idea, back at the beginning, the Dawn of Magazine, was to be solely a retrospective and deal very little with current films. Then we decided to deal mainly with this and the past decade, digging further back now and then. However, we have finally decided that one area cannot be fully and adequately discussed without the other. To cover the complete span of filmed fantasy, we need you to help us. We need and ask for, contributors who know the genre and have something to say about it. Along with establishing a serious study of the genre, we also wish to help it grow and become more successful by treating it with the love we have for the things that frighten us on the screen and the respect it and any art form deserves, but gets so little. We wish to treat it seriously but without the stuffiness that so often accompanies reference works and the academicism, for the first function of the genre is to entertain, and then, secondly, to educate. If you have an idea you wish to work into an article for us, a review or retrospective of a film, special photos, or just to comment on the magazine, let us know. We need your support not only financially as paying readers, but also as contributors.

as, how many new photos from STAR WARS or CLOSE ENCOUNTERS can be printed? How many times will the same photos be run in two dozen different magazines? How many times can "exclusive" interviews appear, most of them only news releases anyway? We were fortunate to acquire the first comprehensive interview (other than the trade interview in AMERICAN CINEMATOGRAPHER) with John Dykstra, but how many times can Mr. Dykstra say the same words to the same questions? The point is, with so many different publications scrambling for the same material, exclusives and news material will soon disappear. We print material on new films and exclusives when available, as part of our efforts in promoting and studying filmed science fiction, horror and fantasy. We are not an attempt to cash in on the new interest in the genre and will not print material just to keep up with our peers. We hope to offer you, our reader, with quality material and will continue to seek and provide whenever possible. So please do not confuse us with the many cheap one-shots appearing on the market today, for we take pride in what we have done and are excited by our plans for future issues. We wish to reiterate our plea to hear from you. Let us know your reaction to our first, and now second issue. What would you like to see, or not see again, in future issues? If the response is sufficient we will establish a letters page.

Er... hum. I said I would jump off my small soap-box, but I must climb onto another, slightly bigger one. It's no secret that science fiction and fantasy has become Big Business, with capital B's. Those of us who have loved, collected and grown faint at the news of a new film by Harryhausen or a new collection by Harlan Ellison or novel by Clarke, have hoped and prayed for the masses to "see the light" and take science fiction out of the closet. However, along with

who wish to make money off of the genre, but wish to do so in a somewhat legitimate and sincere venture, actually giving the fan or collector something for their coin. We might place the publishers of SPACE WARS or the promoters of plastic light-sabres in this category.

Then there are the Vultures, who wish to make a fast buck, a quick killing off of the unsuspecting kids, who love STAR WARS or STAR TREK or movie "monsters"; and then there are the "freaks" — those of us who love all aspects of the genre, watch the films, read the fiction, who are almost as gullible in our enthusiasm for something new to read, watch or collect.

To get to the point ... a group of local promoters put together a concert of music from 2001: A SPACE ODYSSEY, THE PLANETS, STAR WARS and CLOSE ENCOUNTERS, plus other attractions. Claiming to be a quality operation with considerable backing and a high level of quality, they approached various members of our staff in their efforts to promote and build their program. In an effort to bring quality science fiction entertainment to our area, we agreed and even offered a great deal more help than was requested. This issue is late, in part, due to our connection with these promoters. However, we soon discovered we were involved with a solid group of upper and lower case vultures.

It was quite disheartening to find these people were, by and large, concerned only with the making of a quick buck, with no concern for the quality of the program or the feelings or intelligence of their audience, which consisted of, according to their "big shot" PR man, "kids and freaks". We offered whatever suggestions we could to improve the quality of the show, but they preferred to listen to the same PR man, who wrote the show, dictated the doomed course of the publicity, but knew nothing of science fic-

## EDITORIAL



Another word regarding our efforts and I shall then get off this small soap-box. Since STAR WARS, every magazine and its brother has managed to include an article or photo feature on science fiction. A dozen one-shot magazines and cheap newsprint zines have appeared as well as the few that are honestly interested in their readers. The sudden avalanche creates inherent problems, such

those who have "seen the light" there are also those who have seen the "big bucks sign in the sky". Making money is a fine and noteworthy endeavor, especially for those of us with so little of it, but where there are those with a sincere and genuine love for the genre, there are also two breeds of vultures; those with a capital V and those with the lower case v. Lower case v-vultures are those

tion, people, the music they were to present, graphics, nor his own job. FANTASY FILM JOURNAL soon withdrew all help and was later to learn of the enormity of misrepresentations this group of people were perpetrating. No, we with the JOURNAL are not really gullible, but now and then life needs a little faith, at least until you are pro-

*continued on page 49 ...*



# FANTASY FILM JOURNAL

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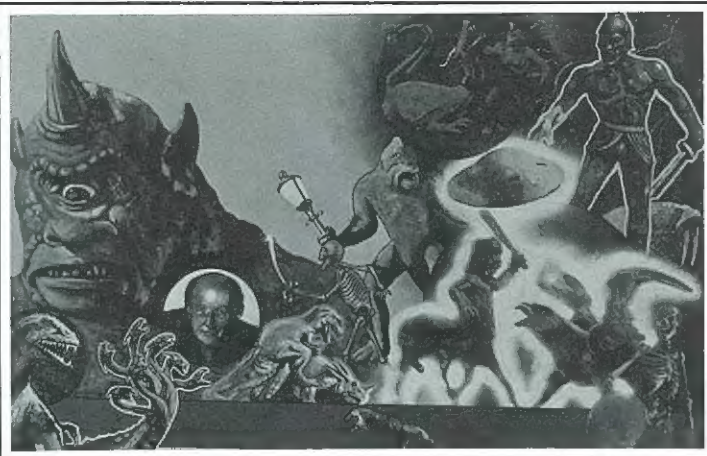
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We regrettably neglected photo credits for FFJ number 1 and would therefore give them now as well as those for this issue. FFJ number 1: Paramount Pictures, Warner Communications, DC Comics, Universal Pictures, Twentieth Century Fox, William Speer of Webb Studio, MGM, American International Pictures, Columbia Pictures, Marvel Comics.

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We wish to say thanks to several individuals and organizations for without their help and cooperation this magazine might not have happened: Louis Armour (whose interest and faith in the magazine has been most rewarding for the magazine, its readers and most especially to the editor), Rob Baggett, Bill Towery, Claude Saxon (for just being Claude and a constant source of inner joy for all who know him), Tom Donahue of Paramount Pictures, Bonnie McCauley of Twentieth Century Fox, Mr. Craig of United Artists, all the nice people at American International Pictures, Jake Campbell of Carter Printing, A.S. Barnes and Company — Sibby Taylor, Promotion Manager, Elton Holland of the Malco Theatres and Robert Werling of Theatre Poster Exchange, Inc.



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To those who have been looking for our second issue for some time now, we wish to apologize for being so late. An explanation of sorts can be found in the Editorial but in any case, we hope you bear with us as we regulate ourselves into a regular publishing schedule. Be cheered that we used the extra time to bring you a better magazine.



...MEET THE  
INCREDIBLE

**HULK!**

MARVEL'S  
LOVABLE 'OL  
GREEN SKIN  
SHOWS OFF HIS  
PURPLE TOGS  
ON CBS...





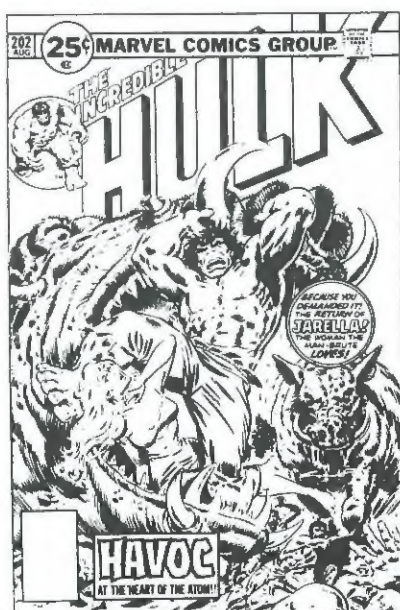
On November 4 and 28, 1977, CBS premiered the live-action debut of Marvel Comics' Incredible Hulk, a comic character they created along with their Spider-man, Fantastic Four and the Mighty Thor in the early sixties. As is standard with the adaptation from one medium to another, some changes had taken place; the gamma ray bomb which forever changed Bruce Banner's life was gone; all the supporting characters of the comic like-wise disappeared; in fact, Bruce Banner himself was gone, and in his place was one David Banner; this was indeed one of the most complete rewrites on record.

The comic showcased a scientist who exposes himself to the blast of a gamma ray bomb in order to save a reckless youth who was on the bomb site. The tv film concentrated on David Banner's search for the secret resources of strength found by people in moments of stress. Banner, it seems, has lost his wife because he couldn't summon the required strength to free her from their burning car after an accident. Banner and his research assistant Elaina, hear case after case in which average people in similar situations managed to find the power to overcome their obstacles. Banner, tortured by intense guilt and loss of his wife, finds, with the aid of an ersatz electron-microscope, that the people responsible for amazing feats of strength under stress, have flaws in their DNA (that's Deoxyribonucleic Acid, folks). He is convinced this is the answer until he finds a similar flaw in his own DNA, therefore, why did he not respond as they did under his own stress situation? Finding that the sun's gamma activity is the common factor in the equation, Banner rather unscientifically exposes himself to what in the real world would be an instantly fatal dose of gamma rays. However, his experiments seem to have been fruitless, so totally miserable and disgusted Banner leaves for his home in a rain storm. Banner is greatly annoyed at this point, but when his car has a flat and he has difficulty in changing the flat, he is filled with rage. This rage triggers a change into the green Hulk as a result of his rather impetuous and hazardous experiment. Banner is quickly and dramatically changed into a rampaging green hulk and after a romp and stomp in the woods he returns to his normal self. Recovering and making his way back to Elaina, Banner and she retire to a remote lab to learn exactly what happened to David because he can't remember. All he knows is his car is ruined, the tire wasn't changed and his purple clothes are in shreds. Unable to artificially trigger a change, while asleep Banner is troubled by a recurring nightmare and is transformed into you know who.

The Hulk smashes through an improvised prison and confronts Elaina, whereupon she manages to calm him and he returns to human form. Working together on a reversal of the transformation, Banner and Elaina are interrupted by a nosy reporter and a fire indirectly caused by the Enquirer type. The

reporter and fire combine to bring about Elaina's death; Banner is assumed killed also and the Hulk is blamed for both deaths. The film concludes open-ended as Banner decides to conceal his existence and attempt to cure himself on his own.

The second part of THE INCREDIBLE HULK, subtitled A DEATH IN THE FAMILY, finds David Banner on his way to a radiology unit in a nearby hospital to use their new x-ray machine in an effort to reverse his experiment. He encounters first a dying girl, whom he aids when she collapses in a field by the road he travels. Banner involves himself with her by taking a job on her farm because he has noticed that her medication is not what it is supposed. Banner attempts to thwart the poisoning by telling young Julie's stepmother that the doctor is administering dangerous drugs to her stepdaughter, but is unaware that the *mean* stepmother Margaret and *mean* Dr. Bonifant are plotting together to *poison* Julie!



When Denny the foreman and two hands throw Banner out they trigger his metamorphosis and it is the Hulk who returns their favors. While crashing the woods later, the Hulk meets a hermit named Michael, who calms him first but then frightens him away unintentionally when he offers the creature a drink of booze. David Banner appears soon after, learns the location of the hospital and radiology unit and when it will be vacant. As he waits to enter the lab he searches Bonifant's office and obtains evidence of the attempted poisoning. Banner then returns to Julie and tries to warn her of the danger she faces, but she is confused and frightened that she repeatedly strikes Banner until the jolly green giant shows up. The Hulk carries her off and stepmother Margaret plans her death will be blamed on 'ol green skin. However, the Hulk soon calms down and Banner takes her to Michael for help, who only wants to be left alone, but does tell them how to reach the authorities.

Meanwhile Margaret's men are in hot pursuit. Banner and Julie are having a tough time as Banner is not physically

capable of carrying the helpless Julie all the required distance. Deciding to help as much as he can, Michael meets them on their way and leads them to the ranger station but the trio is stopped short by a ferocious bear. Yes, I don't need tell you what happens, do I? Banner changes to his alter-ego, defeats the bear in quick fashion, picks up the girl and proceeds to the ranger station after leaving snake-bitten Michael behind to care for himself and elude their pursuants.

Have I forgotten to mention the quicksand? Oh, yes, that's next. Carrying the girl, the Hulk sinks into a pool of quicksand. Only Julie can save him but she is unable to walk or even stand due to a psychosomatic illness. However, she eventually overcomes her problem, helps the Hulk out and makes her way under her own power to the ranger station with the evidence of her attempted poisoning.

The film concludes with Banner getting his x-ray treatment but not knowing if it has worked (leave that for a sequel). In a nutty-shell this is the gist of the two-part film, leaving out occasional problems, such as the Enquirer reporter who also shows up for the second part. This guy, who was the real blame for Elaina's death, seems to have only one story to pursue. He has pegged the Hulk as a killer and is using his paper to prove it (so what else is new?), so with doglike tenacity he follows the trail of the Hulk wherever it leads (see the possibilities of a series here?).



Bill Bixby plays the human lead in the film. He is able to project very well the deeply troubled David Banner. The emotions are realistic and the viewer is concerned and in sympathy with Banner as he searches for the key to hidden physical and mental power. The viewer continues to care what becomes of Banner after he inflicts the curse of the green-skinned hulk upon himself.

The part of Elaina, played by Susan Sullivan, is handled very well, also. We sense that (in true soap-opera fashion) she loves Banner very deeply but knows his love for his dead wife blinds him to her feelings. Her death evokes a real and

*continued on page 52...*





# Sinbad and The Eye of the Tiger

**SINBAD AND THE EYE OF THE TIGER** - A Columbia Pictures release. A Charles H. Schneer Production, produced by Schneer and Ray Harryhausen. Directed by Sam Wanamaker. Screenplay, Beverley Cross, from a story by Cross and Harryhausen; camera (Metrocolor), Ted Moore; music, Roy Budd; editor, Roy Watts; production design, Geoffrey Drake; art direction, Fernando Ganzales, Fred Carter; costumes/wardrobe, Cynthia Tingey; sound, George Stephenson; assistant director, Miguel A. Gil Jr.; special visual effects, Ray Harryhausen. Running time: 112 mins. (MPAA Rating: G)

Sinbad.....	Patrick Wayne
Dione.....	Taryn Power
Zenobia.....	Margaret Whiting
Farah.....	Jane Seymour
Melanthius.....	Patrick Troughton
Rafi.....	Kurt Christian
Hassan.....	Nadim Sawalha
Kassim.....	Damien Thomas
Balsora.....	Bruno Barnabe
Zabid.....	Bernard Kay
Maroof.....	Salami Coker
Aboo-Seer.....	David Sterne

by Louis Armour

When we saw the advertisement in the newspaper advertising that **SINBAD AND THE EYE OF THE TIGER** was coming to the local theater, we could hardly stand the wait. Being real animation fans, the prospect of yet another Sinbad film by Harryhausen was exciting. **THE GOLDEN VOYAGE OF SINBAD** had been successful and we were promised by Columbia that this **SINBAD** would be a crowning achievement. Boy, were we in for a disappointment. **SINBAD AND THE EYE OF THE TIGER** is the worst of Harryhausen's Sinbad films, without question.

The film begins with a display of fireworks that seems to serve no other function than to get the attention of the audience. We are then subjected to a display of unimaginative, day-glow colored opening credits that are flashed so quickly on the screen that one barely has time to read

TOP: Patrick Wayne as Sinbad fights one of the ghouls in an amazing bit of Harryhausen magic. TOP MIDDLE: A giant Harryhausen walrus attacks the Sinbad party. BOTTOM MIDDLE: Sabre-tooth vs. Troglodyte. One can clearly spot where model work joins projected background. BOTTOM: The amazingly life-like baboon model, thought to be real by many critics.



them. Equally annoying is the way the credits suddenly change their color as you read them; this effect is more distracting than it is magical. The next thing we know, we are at the crowning ceremony of the new Caliph. Pay close attention during the first of this sequence; it will be necessary to pay attention just to make sense of it. The editing of this sequence is among the poorest we've yet to see. Fortunately it improves as the film progresses, but choppy sequences do occur later in the film.

For those of you who have not seen the film, we might quickly summarize the story. Sinbad (Patrick Wayne) and his crew arrive in town on the evening of the disastrous coronation, and events begin to get under way. Finding themselves locked out of the city, Sinbad and his men camp in tents outside the city walls. That same night the sailors are attacked by three ghouls that materialize out of the campfire. The by now traditional Harryhausen swordfight follows and provides one of the best examples of Harryhausen's art to be seen in the film.

The next day brings news of the Prince. Farah, Sinbad's fiance (Jane Seymour), tells how her brother, Prince Kassim (Damien Thomas), was turned into a baboon at the moment of his coronation. Without her brother's blessing of her marriage to Sinbad, Farah refuses to marry until her brother has been restored to human form; therefore Sinbad sets out to discover a method to change him back to Prince Kassim. We discover that the true villain behind the transformation is Kassim's stepmother, the evil Zenobia (Margaret Whiting), who wishes her own son, Prince Rafi (Kurt-Christian), to become Caliph. Sinbad, Princess Farah and the transformed Prince set sail to search for Kassim's only hope, a mysterious and wise old hermit named Melanthius (Patrick Troughton), who lives on the Isle of Casgar and is expert in the ways of science.

Her boat manned by a lone Minaton of her own magic, Zenobia and her son set sail after the Prince, Princess and Sinbad. After a long voyage, all arrive safely at their destination and recruit Melanthius and his daughter Dione (Taryn Power) to find aid for Kassim; Zenobia, her son and the Minaton are not far behind them.

A long and perilous voyage leads the travelers to the mysterious land of Hyperborea, situated in a valley at the top of the world; it was there that its long-gone in-

habitants unlocked the secret of transforming living matter. Along the way the travelers are involved in adventures! By the same manner Zenobia transformed Kassim into a baboon, the witch transforms herself into a seagull so that she may fly to Sinbad's ship and overhear their plans. She is captured and her magic is used to transform a bee into a giant monster. Melanthius unwisely chose to experiment with her magic on a rather dangerous character. Before the bee can be dispatched, Zenobia makes her way back to her own boat, but due to a lack of enough magic powder, she retains the claw of a seagull, although the rest of her body is human!

Atop the world they encounter one of Harryhausen's most unusual creatures, and certainly one of his best in this film. A giant walrus attacks Sinbad's party and a dazzling array of Harryhausen effects are exhibited. Arriving at a somewhat tropical land amongst the icebergs, Sinbad's party encounters a friendly ape-like creature known as a Troglodyte, who communicates through the baboon/Prince. It is interesting to note that the Troglodyte discovers Sinbad by spying on the nude sunbathing forms of Princess Farah and Dione. A rather unusual first for a Harryhausen family film. Is this an attempt to capture the "adult" trade?

Meanwhile Zenobia has reached Hyperborea before Sinbad and commands the Minaton to break into the Shrine of the Ancients - a pyramid structure with a shaft of "mysterious" light through its center. Clumsily gaining entrance to the Shrine, Zenobia disturbs the delicate conditions that exist inside, beginning a gradual degeneration of the sanctity of the Shrine.

Rather than spoil the ending for those of you who have not seen the film yet, we will just say that both parties gain entrance to the Shrine, and through fascinating displays of stop-motion animation wizardry, the good guys win!

The casting of Patrick Wayne as Sinbad must be someone's idea of a joke on the movie-going public. The only thing in his favor is his appearance; Wayne really looks like one might expect Sinbad to look, but Pat Wayne as an actor is something else. The only character development he brings to the part is that of no character. No matter what the situation or danger, he retains the same monotone voice level. Sinbad is also

the only one in the film without some sort of accent. Zenobia is portrayed by Margaret Whiting who over-dramatizes and comes off as rather a ham. No other live actor in the film is interesting enough to merit mention; although it is interesting to note that in long shots the Minaton is a man named Peter Mayhew (he played Chewbacca in STAR WARS) in a Minaton suit.

The film is extremely rich in animation. One is never more than a few minutes away from some sort of animation, even if it is just a reaction shot of the baboon. As usual Harryhausen's effects are excellent; although as a whole the animation is inferior to that in GOLDEN VOYAGE OF SINBAD. For some strange reason the animation generally lacks the remarkable fluidity that GOLDEN VOYAGE possessed. The animation models themselves are worth the price of admission - these are surely the finest animation models yet produced. The Troglodyte and walrus show amazing skin detail, and the fur work on the tiger and baboon is superb. Harryhausen must have listened to all the complaints he received about the awful fur work on the centaur and griffin in GOLDEN VOYAGE. Harryhausen did the fur work himself on the baboon, using the hair of a raccoon. No special treatment was employed on the hair to keep it from ruffling; Harryhausen was just careful in handling the model.

The Minaton is an impressive-looking model; unfortunately he is given relatively little to do in the film, other than row Zenobia's ship. Such a formidable-looking creation really deserves some sort of action battle sequence. For long shots, or where animation proved impractical, actor Peter Mayhew is used in the Minaton costume previously mentioned. The animation model of the Minaton was one of the first built so that the suit could be fashioned after it.

The three ghouls that materialize out of the fire in Sinbad's tent at the first of the film, giving an excuse for the now traditional Harryhausen skeletal-like sword fight. The sequence is so good that it's almost a shame that it is so close to the beginning of the film. The ghouls have great vitality and their eerie features are enhanced by careful and excellent lighting. Harryhausen gives us two particularly interesting bits of business during this sequence; in one, Sinbad sticks his sword completely through one of the ghouls, only to have it back off of

LEFT: Close-up of sabre-tooth and Trog in action.



RIGHT: Troglodyte spies sun-bathing beauty.





the sword point and examine its wound momentarily before flashing Sinbad a look that says, "Didn't hurt a bit!" One of the ghouls, in the second good bit of business, picks up a flaming torch and attacks Sinbad, brandishing it about. For this effect an actor was dressed in black and performed with the torch against a black background. The flames were printed into the scene and the model animated to appear to hold the firebrand.

For perhaps the first time since **MIGHTY JOE YOUNG**, Harryhausen has been able to give real character development to one of his creations. Both the baboon and the Troglodyte are humanoid characters capable of personality development. The personality of the Troglodyte was not carried to its full potential, but he still comes across as a likeable sort, friendly unless provoked. On the other hand, the baboon provided a real opportunity for Harryhausen to demonstrate how animation can give personalities to monsters (or any other creatures, for that matter). The baboon has been given a wide range of expressions, best evidenced when the ape sees his reflection in a mirror. He studies his reflection with interest and growing more disturbed by the minute, begins to weep!

The tiger model is almost as fine as the baboon. The only criticism of a negative nature is that in tight close-ups of the tiger's face, it looks almost toy-like. The eyes seem more on the surface of the model than recessed into the head. Still, the model is amazing; the fur work allows the powerful muscles of the cat to show clearly, revealing the care that goes into the sculpting of these models. Animation of the tiger is particularly good; Harryhausen has perfectly captured the swift, powerful movements of a big cat as it attacks Sinbad's party.

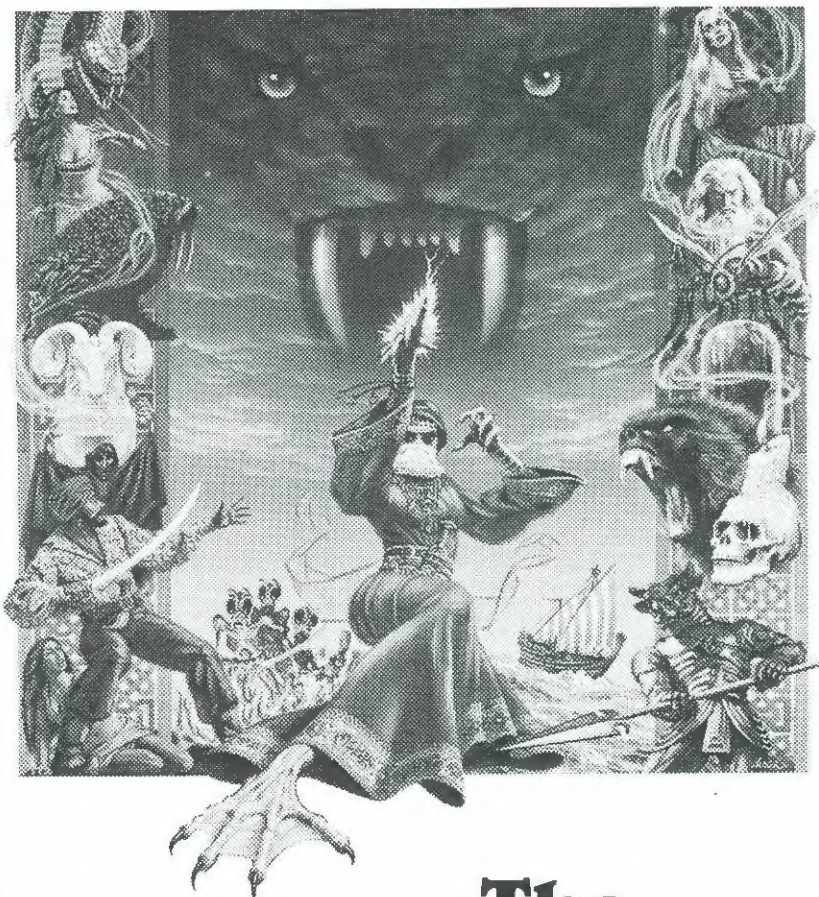
Model work in the film (miniatures) is extremely well done. The models have great detail and appear to be quite large in the water sequences. Beading of the water appears almost non-existent.

For some reason, some of the background plates are murky-looking. In particular, the gates to Hyperborea look almost foggy (unintentionally, of course). This flaw really emphasizes the fact that the actors are matted into a shot with a miniature.

As a film, **SINBAD AND THE EYE OF THE TIGER** leaves a lot to be desired. The acting, editing, musical score, pacing of the film, and other important elements in the success of a film are generally rotten. For example, Roy Budd, an otherwise good composer, wrote the score for **EYE OF THE TIGER**, and his music comes as a real disappointment. It fails to capture any magical mood or generate any excitement. Many have complained of the use of Miklos Rozsa's score in **GOLDEN VOYAGE**; however, personally we found it quite imaginative and far more desirable to Budd's score. There was only one Bernard Herrmann, but let us still hope that in the future Harryhausen's film scores are handled by someone like John Williams, the current soundtrack king with his **STAR WARS**.

The film is overly long, and even though extremely interesting, the walrus and bee sequence do nothing to advance the plot. Ray Harryhausen has often said that his films cannot be compared with ordinary films; that his films are special, and

## **SINBAD!** **THE GREATEST OF ALL ADVENTURERS** **IN HIS BIGGEST ADVENTURE OF ALL!**



## **Sinbad and The Eye of the Tiger**

Columbia Pictures Presents A Charles H. Schneer Production "SINBAD AND THE EYE OF THE TIGER"

Starring PATRICK WAYNE and TARYN POWER • Co-Starring Margaret Whiting, Jane Seymour

Patrick Troughton • Screenplay by Beverley Cross • Creator of Special Visual Effects Ray Harryhausen

Produced by Charles H. Schneer and Ray Harryhausen • Directed by Sam Wanamaker

Filmed in Dynarama • Production Services by Devon Company/Persley-Bright

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**GP GENERAL AUDIENCES**  
All Ages Admitted



therefore cannot be judged like other films. We agree that his films are special and that few films are made with the care that goes into a Harryhausen film. However, the time has come to convince Ray Harryhausen that his films, no matter how special, cannot be exempt from the rules of good movie making. The basics must be there; a good script, actors, photography, editing, score, etc.

Perhaps more than any other of his films, **SINBAD AND THE EYE OF THE TIGER** can be accused of having no virtues other than the animation. Harryhausen's great genius goes unseen by many, simply because the story is not strong enough to pull the average public into the theaters. Most movie-goers are not the fanatical special effects fans who watch a film ten times just for the animation! The general public needs a better screenplay, or maybe

a recognizable name on the marquee, or, perhaps, if the film is just plain good, it will sell itself. Let us hope that in the future Harryhausen's films will have a good story-line first, so that the animation will be well integrated into a solid film, and not *the total reason for seeing a Harryhausen film*.



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 AN AMERICAN INTERNATIONAL PICTURE





a dialogue  
with animation wizard

RAY HARRYHAUSEN: FXRH

creator of effects in  
MIGHTY JOE YOUNG,  
7th VOYAGE OF SINBAD,  
SINBAD AND THE EYE OF THE TIGER  
and many others...



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Biographical material on Ray Harryhausen  
by Louis Armour.

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Ray Harryhausen was born June 29, 1920 in Southern California. As a boy Harryhausen was fascinated by the paintings and dioramas of prehistoric life at the local museum. Being an artistically gifted youngster, Ray began to draw and model his own prehistoric creatures and place them in miniature settings. His greatest inspiration was, though, the release of KING KONG.

When KING KONG played the local theatre Ray knew that he had found his life's calling and dream — to bring life to his own creations. Ray studied cinematography at the University of Southern California and also received training at the Art Students League in New York. After several years of experimentation on his own, he was given his first commercial work animating George Pal's famous Puppetoon series. After a stint in the Army Signal Corps, Ray produced a series of fairy tales; running about ten minutes each these beautiful children's stories are still in use today in schools and on television.

In 1946 Ray was chosen as an assistant to animator Willis O'Brien for MIGHTY JOE YOUNG. Although hired for the most menial tasks, due to certain problems and conditions in the making of that film, Ray's dream came true as he eventually wound up animating about 85% of the picture. Following MIGHTY JOE YOUNG, Harryhausen embarked on his first solo effort, THE BEAST FROM TWENTY THOUSAND FATHOMS.

During the production of this film Ray discovered a way of inserting the animated model into a previously filmed live action scene. This technique did away with the need for many of the miniatures and glass paintings which were necessary for the earlier animated films. This technique is probably Ray's greatest single contribution to the art and craft of motion picture three-dimensional (as opposed to the two-dimensional cartoon animation) animation.

Following the success of THE BEAST FROM TWENTY THOUSAND FATHOMS, Harryhausen met producer Charles Schneer; the beginning of a long and happy relationship. Over the years they have produced eleven pictures together. The first was IT CAME FROM BENEATH THE SEA, followed by EARTH VS. FLYING SAUCERS and TWENTY MILLION MILES TO EARTH. Between EARTH VS. FLYING SAUCERS and TWENTY MILLION MILES TO EARTH, Ray worked for a final time with O'Brien on Irwin Allen's THE ANIMAL WORLD; creating what

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The following "interviews" are the result of a question and answer period during a convention last summer attended by both men. The Harryhausen interview/dialogue also involves his long-time producer and friend, Charles Schneer. FANTASY FILM JOURNAL is indeed indebted to Rob Baggett for providing us the recordings of the question and answer period from which the transcripts were made and also the photos of Jim Danforth, his armatures and the beautiful painting for Danforth's current project, TIME GATE.

is probably the most dramatic documentary of prehistoric life ever filmed. In 1959 Harryhausen again teamed up with Charles Schneer to produce THE SEVENTH VOYAGE OF SINBAD. Filmed in brilliant color, the film is a milestone in animation history. Many problems had to be overcome to produce the film in color, and his screen techniques were given a name to distinguish them from a cartoon. That name was Dynamation, which has changed very little in the many years, but has changed to Super-Dynamation, Dynamation 90, and finally Dynarama.

The Schneer-Harryhausen team continued to produce fantasy-oriented films, including: THREE WORLDS OF GULLIVER, MYSTERIOUS ISLAND, and Ray's personal favorite, JASON AND THE ARGONAUTS. In 1964 they produced THE FIRST MEN IN THE MOON, their least successful film. In 1966 Ray did the animation chores for Hammer's ONE MILLION YEARS, B.C. Hammer and Ray had planned on remaking KING KONG but were unable to get the rights. All you DINO KONG haters out there must just groan at the thought of a Harryhausen KONG, Hmm? However, Ray went on to

animate another Schneer film, based on an old Willis O'Brien idea, THE VALLEY OF GWANGI; another flop but it deserved better than to show up only on the CBS Late Movie every other week.

Puzzled by the poor reception their last two films had received, they returned to the Sinbad formula and produced THE GOLDEN VOYAGE OF SINBAD, which put them back on top as the film proved quite profitable for Columbia. Columbia gave them the go-ahead to produce another film — SINBAD AND THE EYE OF THE TIGER.

At 57 Harryhausen has been called the first "superstar" of special effects. He is one of the few men behind-the-scenes in motion pictures to be recognized by more than a few for his outstanding contributions to the world of filmmaking. Harryhausen is involved with more than just the special effects in his films; his contributions affect almost every aspect of his films. Besides being an associate producer, he is storyboard artist, film designer, model maker, camera man, and sometimes director. At the present he resides in London with his wife and daughter and plans for his next Schneer-Harryhausen film to be PERSEUS AND THE GORGON.





TOP LEFT: The giant two-headed Roc from the SEVENTH VOYAGE OF SINBAD. BOTTOM LEFT: Sinbad and the Princess ease their way past Harryhausen's magnificent dragon from the SEVENTH VOYAGE OF SINBAD. TOP RIGHT: Miniature Argo, mechanical "fish tail" and live actor combine for an impressive sequence from JASON AND THE ARGONAUTS. MIDDLE RIGHT: Animated bird pursues live actors in MYSTERIOUS ISLAND. BOTTOM RIGHT: Perhaps Harryhausen's most popular creation, the cyclops from the SEVENTH VOYAGE OF SINBAD.

**Q - What's next, after SINBAD AND THE EYE OF THE TIGER?**

**SCHNEER** - (Laughter) Ray and I have to live through one drama at a time. It takes us a very long time to gestate our future films, and it's not as easy to answer as...we're thinking of a lot of things. And one of the most difficult things about our films is to find the right subject to make, so I can't really give you a direct answer to a direct question.

**Q - Who will replace Bernard Herrmann as composer for your films?**

**SCHNEER** - That's a good question. He was a great, great part of the success of our earlier pictures. In this particular picture you're going to see today (SINBAD & THE EYE OF THE TIGER), we had the score done by an English...a very young composer by the name of Roy Budd. Some of you may have heard of him; he did pictures such as SOLDIER BLUE (and a beautiful score for for the English film recently of KIDNAPPED, Ed.), just to name one that you might be familiar with, but he's in his late twenties and I think he has a great future and I think he will develop into a very considerable composer in the Herrmann school.

AT THIS POINT SINBAD AND THE EYE OF THE TIGER IS SHOWN TO A RE-SOUNDING APPLAUSE.

**Q - Why did you kill the Troglodyte?**

**RH** - That's a very good question. We had to get rid of him, we couldn't bring him back and have him standing in the palace (laughter)...well, perhaps we can revive him in another film.

**Q - There was a great deal of fur on the models in EYE OF THE TIGER, was it very difficult to work with?**

**RH** - Yes, of course...every time, as you know the problem with King Kong, and it still exists today. It all seems to be a question as to where you grab the model when you're animating it. One tries to minimize it. There's still shades of it moving...unfortunately, but if it didn't move, I suppose it would lose a little bit of character.

**Q - How long did it take you to photograph the sabre-tooth tiger and Troglodyte fight?**

**RH** - That took about a month and a half to two months to do the completed sequence. Of course it consisted of many small cuts. It was the final scene that was made, the final







TOP: It is impossible to detect where live actor and miniature sword are combined in this scene from JASON AND THE ARGONAUTS. MIDDLE: The homonculus from the GOLDEN VOYAGE OF SINBAD. BOTTOM: Miniature of Kall and Tom Baker in the GOLDEN VOYAGE OF SINBAD.

sequence, and it did take quite a while. (That only goes for the foreground material. The background material took us about a month in Malta. We had an old RAF aircraft hanger in which we built the set and we worked there for about four weeks. SCHNEER)

Q - What was the budget for the film (SINBAD AND THE EYE OF THE TIGER)?

SCHNEER - That's an interesting question, and as I talk to you at this very moment the budget is going up by virtue of the fact that interest ticks off every minute of every day of every hour. The last count we were heading toward seven million, and we try to stop the flow of blood by having audiences all over the world see it as quickly (laughter) as they can and so far so good.

Q - The budget did seem to be well spent. The quality was very much like that seen in KING KONG (1933), in some places, especially towards the end. The grandeur of the settings was really quite impressive.

SCHNEER - Thank you very much, we tell that to the bank every day.

Q - Which comes first in the filming of a swordfight, the actors, or the animation?

SCHNEER - Well, for example, in the sequence of the swordfight with the ghouls and Sinbad...professor? (Turns it over to Harryhausen)

RH - Well, of course it depends on the sequence. In some cases we shoot the animation background along with the miniature and then the people are put in with the process of a travelling matte. In other instances, such as the ghouls, it's done by miniature rear projection, and of course, the whole sequence has to be timed and choreographed ahead of time. Quite well in advance so that we know exactly what we're doing and what cuts to expect.

SCHNEER - To go even further with that, we've very carefully rehearsed, and we have...eh...one of the people who happens to work with us happens to be an Italian olympic fencing master who works with Ray in designing, that particular sequence where it's done with black and white film with real swords and then taken out and Mr. Harryhausen does the rest, he just uses it as a guide.

Q - I'd like to know what effects you use to create the voices, whether you use distorted human or animal sounds for the baboon?

RH - Well they were variations of a real baboon along with a few chimpanzee squeaks. Of course, you have to time it to fit the mouth opening and closing, so it's modified through an editing process, but they were basically a real baboon's noise.

SCHNEER - With respect to the Troglodyte; that's a matter of trial and error with various animal noises through synthesizers, going back and forth with the track until the voice fits the heavy framework of the body and the diaphragm of the character. It's a gut reaction; you have to know that's what it would sound like if you came face to



face with the Troglodyte.

Q - Were the baboon and Troglodyte able to communicate with each other?

They seemed to understand each other so well, that's why I ask.

SCHNEER - Well, I tell you, in that sequence between the baboon and the Troglodyte where they talked to each other, we figure that throughout the world there are enough Troglodytes and baboons in the audience to figure it out. (Laughter) And that's why we eliminated any kind of subtitles.

Q - I want to know why the Academy of Motion Picture Arts and Sciences have never nominated Mr. Harryhausen or given you the recognition you deserve?

SCHNEER - It everyone here would go home tonight and write them a letter, perhaps you would get an answer. The fact of the matter is, it's very much a political situation. Mr. Harryhausen and I, while we're Americans, we happen to live in London and far away from the seat of power which is in Los Angeles, and of course, out of sight, out of mind. We only come to bat every three to four years and then they remember we're still working.

RH - I think we may have had a chance if the Troglodyte was a man in a suit. (Much laughter)

Q - How did you do the fire in the opening ghoulish sequence of the EYE OF THE TIGER?

RH - Oh, my that's one of those delicate questions. Eh, well it was quite a complicated thing, it had to be operated with a man on the set. We turned all the lights out on the set and had a man with the torch, dressed in black with a black sack on his head, and of course he didn't photograph, and then it was double printed to synchronize with the animation at a later date.

Q - What was the total lapse of time from the first day of shooting to the last day of editing?

SCHNEER - That is a question that we can answer, but I must tell you before the first day of shooting it was one year's work that went into the designing and planning of it. I think we started in April, 1975-first day of shooting-and we finished February of 1977. That

means we finished our stop-motion work-our Dynarama work, and then had to complete our editing work. From February 1977 on, we had really no time from the time we completed it to the time we got on the screen, which was in Detroit last week.

Q - Why were there so many travelling mattes around Melanthius' city?

SCHNEER - Are you talking about eh... there were quite a few travelling mattes in Jordan. That's the only location because we only had one artist with us. The artists weren't available and we had to go there at a given time, and that was the reason; I hope that answers your question, otherwise we would have taken them there and done it there, but we were faced with a very complicated schedule.

Q - How closely are the films storyboarded and how much of it does Mr. Harryhausen do himself?

RH - The answer is, storyboarded quite complete, that is for the special effects. The complete film, from beginning to end, is of course not storyboarded. We do not have the time usually, but it requires about four hundred small sketches to guide us in the right direction so that everyone knows exactly what is expected and what component parts of the picture are necessary. It takes about a month and a half to two months sometimes, if one isn't rushed.

SCHNEER - It should take six.

Q - Do you do them all yourself, or do you have a staff?

RH - Most of the time I do them myself, but sometimes if we're in panic corner, we farm it out.

Q - What sort of luck did you have with SINBAD AND THE EYE OF THE TIGER with the censor, considering the near nudity?

SCHNEER - It's interesting you should mention that. The picture has passed the U.S. censor with a G rating and with a U rating in the United Kingdom with no cuts whatsoever. I think five years ago it might have been a little different, but we're living in a much more permissive and sex oriented society, I don't know. But I'm very pleased about it. In fact, in Detroit, where we've recently been, one of the

newspapers said that the film had no uniqueness at all, but that it's a rare picture because it's G rated.

Q - Have you started any work on PERSEUS AND THE GORDON'S HEAD?

SCHNEER - Yeah, we've been thinking about it.

Q - This is a two part question. Did you see the new KING KONG, and what were your feelings when you walked out of the theatre?

RH - (Laughter) That question is a little sticky. I always like to dodge this question. All I can say is, if the new KING KONG had come out in 1933, I'd probably have become a plumber (Much laughter).

Q - About the gateway sequence in EYE OF THE TIGER, there seemed to be mattes upon mattes there. There are miniature backgrounds with people matted in and then the Troglodyte and baboon walked in front of them. What do you do to keep them in registration, and the color and such?

RH - It presents enormous problems because some of the travelling mattes were overlaid about six times. We, of course, started with a miniature background and a separate piece of film had to be used for the aurora, and then a separate film for the people and then separate film for auxiliary mattes and another film, still, for the Troglodyte and the baboon. Then of course, when they're all combined as one you have many problems that if we had the time we would like to refine them much more but unfortunately one cannot do that all the time. You run a big problem technically with desaturation when you keep exposing the same piece of film so many times, and that is a big bugaboo in the lab, it's a question of persistence and I suppose one could expose it twenty times if necessary.

Q - What happens to the old models after they are used?

RH - We have sort of a museum, our own private museum. Some of them, of course, deteriorate, and a few unfortunately, have to be converted to other

LEFT: Kali from the GOLDEN VOYAGE OF SINBAD. RIGHT: The griffin, also from the GOLDEN VOYAGE OF SINBAD.





TOP: Cyclops vs. dragon from the SEVENTH VOYAGE OF SINBAD. MIDDLE: A cyclops is speared in the SEVENTH VOYAGE OF SINBAD. BOTTOM: The amazing duel between the "dead" and the living. Harryhausen's wonderfully chilling skeleton duel with Sinbad Kerwin Matthews in the SEVENTH VOYAGE OF SINBAD.



figures. When we reach a certain point and need certain joints, we rob Peter to pay Paul. We try not to do that, but the rubber composition the figures are made of deteriorates very rapidly.

Q - Do you see any indications that more major studios will be making more of this type of film, i.e. Dynarama, etc.?

SCHNEER - One of the principle problems in making these pictures is the length of time it takes to make it. The management of most of the studios, in this particular case when we were given a contract to make this picture, the management was different than the one we delivered it to. They play musical chairs out in California, with respect to managements and very few of them are willing to say, okay, three years from now deliver it to us, 'cause most of them aren't there at the beginning and at the end. So it's a question of going to a company that happens to be flush at that particular



time; has enough money to finance it and go that far down the road with us. It's very difficult because there's not that many people stupid enough as we are to spend three or four years making one picture.

Q - Mr. Harryhausen, I understand that you had all the models constructed, before you started, by someone else.

RH - Some of the models were built beforehand. I had a model, the Minaton, ahead of time because they had to make a full-size suit. If we have time I try to do most of it; sometimes I start the model and someone else finishes it, puts the detail in; such as the fingernails or sharpens up the molds.. things of that nature. But on the whole, I do all the construction of the animated model, myself.

Q - Does that include the armatures?

RH - Yes. Parts of the armature are farmed out but not the complete armature.

Q - In JASON AND THE ARGONAUTS, how did you handle the Neptune sequence...the big Neptune fish tail swerling in the water?

RH - Yes, well, we start with the miniatures set and shot it at high

speed photography, I think it was about sixty to seventy frames per second, which is a lot of frames...that slows the water down. We chose a swimmer and of course he was detached from the tail. The tail was operated separately because it would hamper him from escaping from all the rocks and debris that was falling down on top of him, but it was shot at high speed and the tail was done separately. High speed gives the effect of mass and depending on the situation you have to choose the number of frames per second that is required.

Q - Where were the rest of the tentacles on the creature from the film, IT CAME FROM BENEATH THE SEA?

RH - Actually it was a sextopus. I don't know how it got down to a quintopus, or whatever you call it, but we did remove a few tentacles on the same principle that Walt Disney only has three fingers on Mickey Mouse's hand, it saves an enormous amount of



work. If you could actually see all eight tentacles we probably would have put them on; but it's quite true it only had six tentacles; but I don't think anyone was aware of it until this strange story came into being.

Q - It seems that animation sequences are blending with live action more and more and that the interplay between animation and live action, in your films, is growing more subtle. Is this a trend you expect to be following in the future?

RH - Well, I don't know if it's a trend. It depends on the subject matter. In this particular case we had the Trog, which was a very humanoid form and of course you have to animate him much more carefully than say, a dinosaur, where no one quite knows how a dinosaur moves. I wouldn't say that it's a trend. We try to have in most of our pictures a rather intimate relationship, perhaps this one has a little more than our previous ones. I think the fight scenes in JASON were quite involved with maybe not quite as subtle a type of animation but it was certainly as involved as anything you saw in EYE OF THE TIGER.

SCHNEER - In connection with JASON, I must tell you that Columbia Pictures, who distributed EYE OF THE TIGER, will in the summer of 1978, be re-releasing JASON AND THE ARGONAUTS since it will then be over fifteen years old, and there's a whole new audience who never saw that picture. (Applause)

Q - How long did it take to film THE SEVENTH VOYAGE OF SINBAD, what was the budget, what was the final cost, and how long did it take to film the cyclops and dragon fight?

SCHNEER - That picture was made in 1957, it cost \$630,000 to make in Spain. You figure out what \$630,000

was worth in 1957 against 1977 and it'll give you some idea, 'cause I know in 1957 you rode the subway in New York for five cents, and it's now fifty cents...just to give you an idea of what's happened to money in twenty years. With respect to the cyclops and dragon fight and how long it took to do...

RH - That goes back a good many years, I don't really remember. I think the complete animation of the total film was done in about eight months, eight or nine months. The fight itself, possibly a month and a half for the completed sequence.

Q - Is the toughest sequence you've (Harryhausen) ever filmed, the skeleton sequence in JASON AND THE ARGONAUTS?

RH - Not necessarily the toughest, it was the longest because I averaged about thirteen frames a day for an eight hours day work, which is not very much; that's less than a second on the screen. Of course when you're moving that slow it's very difficult to keep character and develop a certain type of scene because it takes so

many days to complete the action. I would say that was one of the toughest, yes.

Q - I'd like to ask Mr. Harryhausen if he plans to do any films like TWENTY MILLION MILES TO EARTH which features an animated character throughout?

RH - Again, it depends on if the proper story comes up. If we found the right story that needed that type of handling, certainly, we would use a central character. Of course, it always takes a lot longer when you do it that way, but we may come across a story in the future, yes.

SCHNEER - That's one of our greatest problems, finding a story that is sufficiently unique that we want to do.

Q - Was the baboon in EYE OF THE TIGER one of the longest animated sequences you've ever developed?

RH - Yes, I suppose it was.

Q - What would you say was the most difficult sequence you've had to film?

RH - Well, I suppose the skeletal sequence and the hydra. For example, the hydra had seven heads and unfortunately, the phone rings; it breaks one's



LEFT: An armature is all that is left of this original model of the once MIGHTY JOE YOUNG, now the property of Jim Danforth. TOP RIGHT: An excellent view of the wonderful Hydra and Gary Raymond figure from JASON AND THE ARGONAUTS. BOTTOM RIGHT: Another view of the MIGHTY JOE YOUNG armature.



concentration and you come back to it and look at it with a blank expression on your face and wonder what head was going up and what head was going down. (Laughter) And that's what accounts for some of the jerks if you see them occasionally. I think handling multiple things, that's why I like to work alone, many times, because if you break your concentration, particularly with many figures, you run into problems.

Q - How much does the film's director have to do with the animation sequence?

SCHNEER - When a director is committed to one of our pictures, they're very completely designed and he is committed to Mr. Harryhausen's design by virtue of Mr. Harryhausen's Dynarama technique. His job is primarily to deal with the people in the context of the animated figures and he is somewhat limited. Very often he can ask for some changes which more often than not cannot be accommodated.

Q - Did Mr. Harryhausen animate all the sequences in EYE OF THE TIGER himself or did he use certain assistants?

RH - No, they were all animated by myself.

Q - What is the most expensive model you've had to work with?

RH - That's a difficult question because one doesn't keep track of just exactly how much each model costs. Of course, the more complicated the model, the longer it takes. The sabre tooth tiger had a big problem because of the fur. You run into shrinkage problems and various other things. I'm afraid I couldn't say exactly what each one would cost.

Q - The facial expressions, especially on the Trog, were so expressive, were there different models, some for close-ups, and others for long shots?

RH - No, that's all done with the same model, which is a model about twelve inches high and it has a structure inside its face that enables it to shift its expressions depending on where you push. That simplifies it.

Q - Mr. Harryhausen, many of your models seem classically oriented. Where do you get the inspiration for your models?

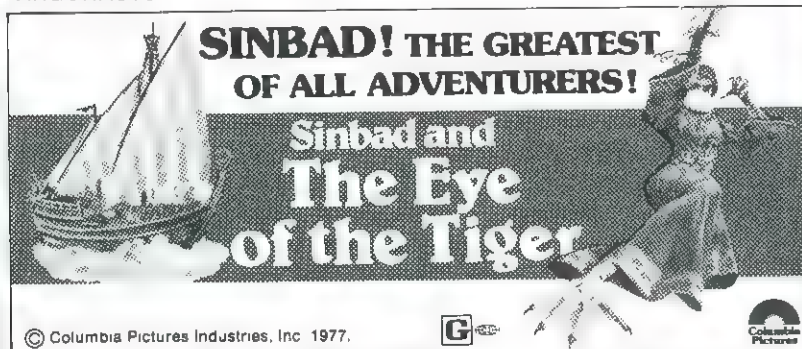
RH - That depends, again, on the subject matter. If we're dealing with Greek mythology, naturally I dig into the libraries and find out who has painted what at what time and try to base the models on the classic concepts because, well, for example, the seven headed hydra...there have been many

paintings about the seven labors, or twelve labors of Hercules and people have a fairly solid idea of what a hydra vaguely looks like, so one does do a great deal of research, in that respect. Particularly, the dinosaurs-it's very important to try to make them based on well-known artists' conceptions, because most of the artists of the past, particularly Charles R. Knight, worked with archeologists, paleontologists and they are quite accurate, most of them and their concepts of how the animals were put together.

Q - Would you comment on your working relationship with the late Bernard Herrmann?

SCHNEER - He was a very irascible man, but a great talent. He wanted it his way, and that's the way you took it, or you didn't take it. So far as I know, every score he conducted, not only for us, but for Hitchcock, that he composed, he conducted himself. However, in THE SEVENTH VOYAGE OF SINBAD, when he had composed that score, it was the first musicians strike in Los Angeles and he was unable to conduct that score and the score was actually conducted in Germany, in Munich, and that upset him no end, but we had to finish the picture. Just to give you an example, that was our first adventure with him, you know he did MYSTERIOUS ISLAND, JASON AND THE ARGONAUTS, THE THREE WORLDS OF GULLIVER for us, but he was a very difficult man, but he was more often right than wrong and you had to play his music his way or you

Ad art for —  
MYSTERIOUS  
ISLAND, SINBAD  
AND THE EYE OF  
THE TIGER and  
JASON AND THE  
ARGONAUTS.







LEFT: Harryhausen in the background and Irwin Allen before him wearing glasses on the set of ANIMAL WORLD.



RIGHT: An excellent view of the model of the BEAST FROM 20,000 FATHOMS.

didn't use it.

Q - How much animated footage do you average a day?

RH - It depends on how much complicated the scene is. Of course, if you have two or three figures, then it slows you down. But you could average twenty feet a day, sometimes less, sometimes more. We try to eliminate as much waste as possible, because it's not only painful to us to spend that much time and then chop it out, but it's painful to the picture.

Q - Do you have much out-take footage from your films, and if so, what happens to it?

SCHNEER - Mr. Harryhausen is notorious for having no out-takes whatsoever. He goes right to the frame. You'll find hardly any film at all that's not used that was shot.

Q - I notice several cut-a-ways in the midst of an animation sequence for reaction shots or different angles of the same animated sequence. Are these difficult to match up?

RH - We try to eliminate that, although sometimes it's unavoidable; you have

to do it, and if you shoot three angles, many times you have to animate from three points of view. We try to pre-cut it as much as possible, to eliminate that.

Q - In the sequence with Zenobia in the jar, in EYE OF THE TIGER, and with the old man, Melanthius, behind the jar; how was that done?

SCHNEER - Do you understand the question?

RH - I don't quite understand the question...course it depends on where he's sitting; the jar is a round object and of course it's made of a very basic kind of glass and we found that by shooting through the jar it distorted his face.

Q - How did you put Zenobia inside it?

RH - Well, that's quite a complicated process; we had to put reflections on the outside to make her appear as though she's inside and that has a lot to do with it...of adding reflections afterwards so that she appears to be behind or in the jar rather than in the front of the jar.

Q - Mr. Harryhausen, because of your

reputation as a model animator, I wondered if you ever regretted using the lizard in ONE MILLION YEARS, B.C.?

RH - Regretted? No...sometimes (the question is repeated for the benefit of the audience and Harryhausen begins again) The thinking that went behind that...of course, the first ONE

MILLION B.C. was made up entirely of lizards with fins on their back...eh...we'd like to eliminate it on the whole, but many times we run into budget problems, we run into time problems and that all has to do with decision. We try to avoid it if possible because a lizard does not look like a dinosaur but we felt under that situation of that particular sequence that it would work that way, which I think it did. We wanted to try to bring the audience into believing in the real lizard, but we found that the real lizard was so inanimate, he hardly blinked an eye and a lot of people thought that the sea turtle was a real turtle and wondered why we used a real turtle in that respect, so it's difficult...it

LEFT: A good view of the Roc model from the SEVENTH VOYAGE OF SINBAD



RIGHT: A good clear view of the centaur model from the GOLDEN VOYAGE OF SINBAD.





depends on the situation.

Q - In the EYE OF THE TIGER, how was the sequence of the tiger leaping directly into the camera filmed?

RH - Well, it was filmed with the model moving into a very wide-angle lens so that it gave the impression of increasing in size when it moved forward. It was on wires.

Q - What have been your experiences in working with an anamorphic lens?

RH - The only picture we've ever photographed in an anamorphic lens was FIRST MEN IN THE MOON. Of course the picture has to be designed for that process. We tried projecting a panavision image and we had a special lens made up and the projection but we found that the registration quivered in the middle and when you would put it on the large screen you saw this vibration that went in and out of focus. Presumably that could all be overcome with a lot of experimentation but we just didn't have the time. So the whole picture was designed basically with the use of travelling matte.

Q - Did you have just one panavision lens?

RH - No, we had several panavision lens.

Q - How do you go about selling your films, your ideas?

SCHNEER - It's a very complicated process. It goes back to relationships we've had for many years with the various studios in California. We're primarily producers for American distributors and it's very difficult to tell you other than to say that we go to a great deal of preparation in addition to our stories which we want to do. Mr. Harryhausen storyboards them, and they can really see our picture laid out, almost completely, before they ever commit themselves to it, with a budget, and it either has to appeal to them or it doesn't.

Q - Do you have any plans for a contemporary period piece?

SCHNEER - We have been looking high and low for a contemporary period piece, and they're very, very difficult to find. More often than not they're totally expensive to do, and it's very hard to find that contemporary piece, but we're searching. You got any good ideas, we'd like to hear from you.

Q - What are the largest and smallest figures that you worked with?

SCHNEER - On EYE OF THE TIGER?

Q - In all of your films.

RH - In ONE MILLION YEARS, B.C. I had a model three inches high of glorious Raquel Welch. Of course she wasn't able to demonstrate her assets (laughter) but she was all there. The largest, I suppose, was the hydra. He was about five feet long, and I had a brontosaurus once that was about six feet long.

Q - Are you going to do a good remake of O'Brien's LOST WORLD?

RH - Well, that's a very difficult thing to do. I think it's been remade so many times in various forms...perhaps some day in the future...

Q - I said a GOOD remake.

RH - Yes, well, good or bad it's a story that today has been done and redone so

many times it would be difficult to add a great deal of new thoughts to it. Perhaps if the opportunity comes, we'll seem but so far the scripts that have been presented to us have shown no great variation from the original. So why not release the original?

Q - How did you manage the roping sequence in THE VALLEY OF GWANGI?

RH - Well, it was complicated. It consisted, of course, of many different cuts, the various sequences were all shot separately. At one time we had a jeep that stood in for the dinosaur and the jeep was matted out at a later date through various processes...that's all I can say about it...that particular situation.

Q - What sort of schedule do you maintain during production?

SCHNEER - You mean during live action shooting or Dynarama shooting?

Q - Dynarama.

RH - Again it depends on the...eh, what scenes you're doing. We usually cut the picture ahead of time, roughly, in a broad sense...and you just start shooting early in the morning and you try to make tests as much as you can before the end of the day and it varies so that it's hard to say what type of schedule you'd have.

Q - How do you feel about 3-D in modern cinematography?

RH - We made various tests at one time using Dynarama in 3-D but, eh, I don't know. I don't think it's here to stay. It's a gimmick, and like all gimmicks, they come and go. Perhaps in the future we might make a 3-D if it's demanded of us by the distributor.

Q - This may seem off the wall, but the skin texture of all the models in EYE OF THE TIGER was really beautiful and an improvement over the models in the last picture (GOLDEN VOYAGE OF SINBAD); and on the Troglodyte, his chest reminded me of a drawing I'd

seen by Leonardo daVinci (some laughter). Did you look at such a drawing?

RH - I'm a great admirer of Leonardo daVinci as well as Michaelangelo. Naturally one is influenced by all those great men...I wouldn't say one sat down and said I'm going to copy this particular figure, no. It all develops over a period of time and influenced by your past and what you've studied in the early days and whatnot.

Q - Super heroes and science fiction are really coming into vogue right now, and I've always wanted to see an animated FANTASTIC FOUR movie, with Ben Grim, the Thing...I hope you're familiar with this particular group, but uh...

RH - You mean like CONAN?

Q - Well, no, no. The FANTASTIC FOUR is a super hero group...

SCHNEER - You mean like the HULK?

Q - Well, no, not like the HULK...

RH - SPIDER-MAN?

Q - Yeah...well, no, not exactly...(enormous laughter) Well, the FANTASTIC FOUR has two members that I thought had perfect qualities for animation, which would be Ben Grim, or the Thing, this rock-type of creature, and then you had Mr. Fantastic, Reed Richards, who could stretch and form different shapes...I thought would be ideal for animation. And there were other heroes, such as Galactus, I thought could really be done well with animation...

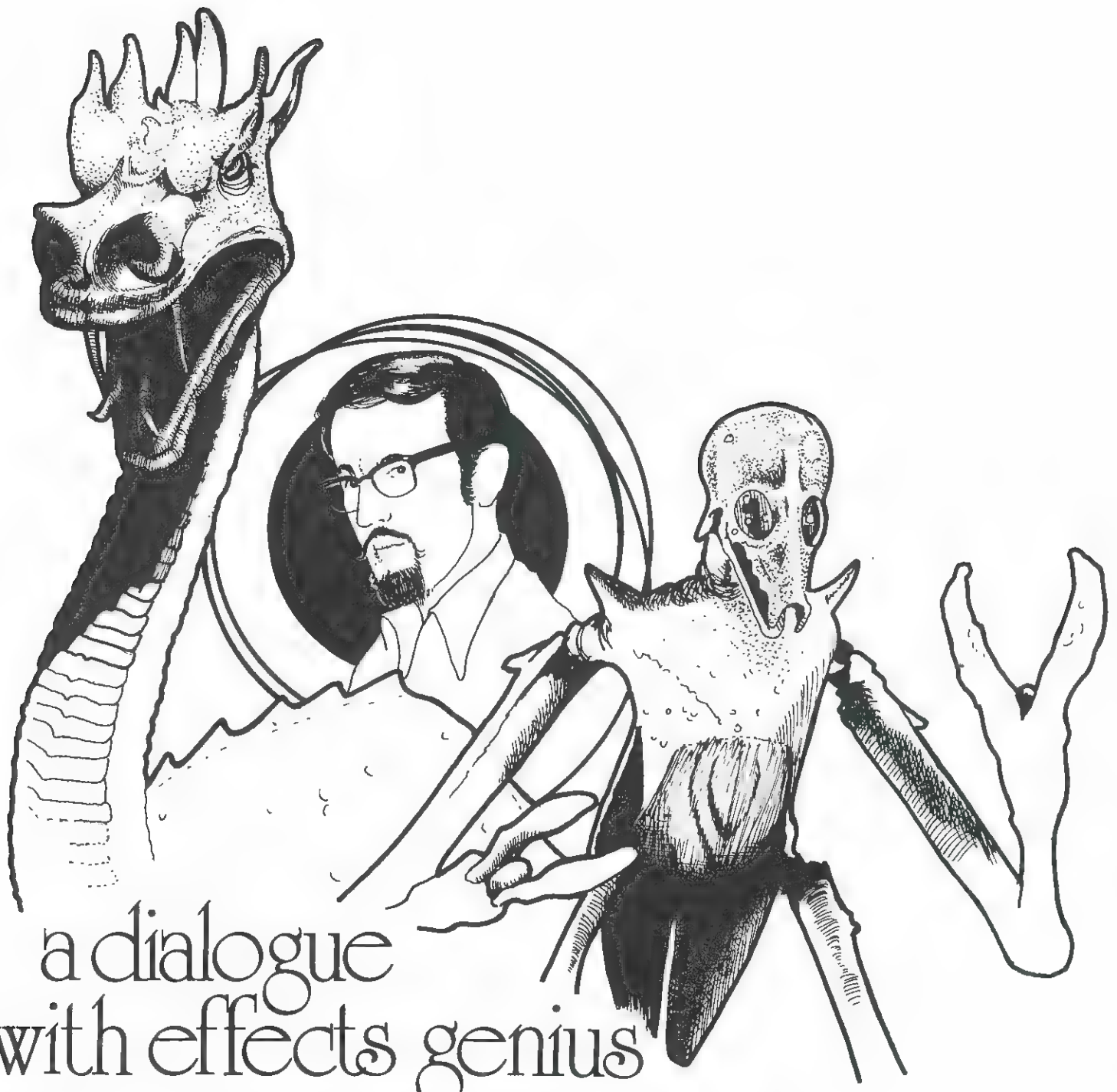
SCHNEER - Thanks for the thought.

We thank you very much for asking us here. It's been a pleasure being here.

BELOW: A wonderfully clear shot of the cyclops — dragon duel as Sinbad and the Princess cautiously escape to the rear of the ferocious giants, from the SEVENTH VOYAGE OF SINBAD.







a dialogue  
with effects genius

## JIM DANFORTH: FXJD

creator of effects in such movies as  
7 FACES OF DR. LAO,  
WHEN DINOSAURS RULED THE EARTH,  
and JACK THE GIANT KILLER.



Biographical material on Jim Danforth by Louis Armour.

Jim Danforth is considered by many to be the heir apparent to Ray Harryhausen's throne. Unquestionably one of the very finest special effects men in the business today, Danforth's talents are yet to be fully realized. Far too many of his films have been marred by production trouble leaving the actual animation of his models the only "untouched" part of his work.

Danforth got into animation while still in junior high school. Following high school he used some of his test footage to land a job with Clokey Films, the producers of the GUMBY series, working on a new series called DAVEY AND GOLIATH. Before long Danforth went to work for a special effects firm called Project Unlimited, where he was given his first commercial work for motion pictures; animating a model dragon seen briefly in GOLIATH AND THE DRAGON. AIP productions had bought several foreign films and wanted some new sequences added for American release; so Project Unlimited was called in to do the "patch-up" jobs. GOLIATH was the first of these, followed by JOURNEY TO THE SEVENTH PLANET. In this film Danforth animated a one-eyed creature dubbed the "uni-optic". In 1965 he was hired to do the animation for JACK THE GIANT KILLER, an obvious "steal" from Harryhausen's successful SEVENTH VOYAGE OF SINBAD. Producer Edward Small had been originally offered SEVENTH VOYAGE by Harryhausen, but had turned it down. When the Harryhausen film became a hit, Small decided to produce his own, less expensive version using the same actors, plot lines, etc. Project Unlimited got the effects contract but due to production setbacks built the animodels in extreme haste, having to sacrifice realism in the process. Despite Danforth's generally fine animation the film failed to make a profit, due largely to the fact that the monsters were unconvincing.

During his stay with Project Unlimited Danforth also worked on such films as THE SEVEN FACES OF DR. LAO, THE WONDERFUL WORLD OF THE BROTHERS GRIMM, and on several episodes of TV's OUTER LIMITS series. Danforth was up for an Oscar for his work in DR. LAO, but lost to MARY POPPINS, an unfortunate and undeserved fate. In DR. LAO Danforth created an especially memorable sequence by showing a small fish grow into a gigantic sea serpent in one single take. This was accomplished by substituting different models at the appropriate moment and tracing the camera away to give the illusion of growth. The model was then added to the sequence by blue-screen traveling matte. Project Unlimited closed its doors in 1965 and Danforth worked with Cascade Productions producing such work as the "Popin'fresh Pillsbury Doughboy" commercials and the introduction to the HERE'S LUCY show. In-

cidentally, the figure of Lucy used in the LUCY openings was built over one of the human figure armatures used in MIGHTY JOE YOUNG.

Danforth really gained recognition for his effects in WHEN DINOSAURS RULED THE EARTH. It is the only film in which Danforth was ever allowed to make decisions on how to handle the effects. Still there was a lack of understanding on the part of the producers and Danforth has his regrets, although the film firmly established him as an artist extraordinaire. His animation is the smoothest ever done, and his skill as a matte artist is without question. In several sequences appropriate frames were double-exposed to give the animodels a blurred action similar to live-action photography. Danforth was up for an Oscar for the effects in that film, but lost out to CLEOPATRA.

Probably the last place you'd expect to see Danforth's work is in an X-rated film, but in FLESH GORDON you can do just that. Danforth put one of animation's finest moments on film in this spoof of the FLASH GORDON serials. Besides animating the fight between Flesh and the "Beetle-man", he executed several matte paintings for the film, including the moonlit scene of the dragon airfield, and the burning swan ship.

It is unfortunate that Danforth has not been able to find some independent producer to team with as done by Harryhausen and Schneer. Many of his projects go unrealized. He has bid on many projects that warrant stop-motion animation, but most producers shy away from animation because of the time and expense involved, over that of a film minus animation. Danforth tried without success, to convince the producers of THE LAND THAT TIME FORGOT that it was a natural for his services, but they elected to go with puppets — with generally disastrous results. Although a remarkable matte artist (a talent not shared by Harryhausen), and his animation possesses remarkable fluidity, his vast talents remain untested. As long as producers such as Dino DeLaurentis insist on men in suits and puppets or mechanical beings, Danforth must make his living on television commercials. It is hoped that his current project, TIME GATE, will lead to bigger and better projects.

JD - I really don't have the faintest idea what I'm going to talk about, so I'll just give you a generally brief idea of what it is I do, and if there are any questions it'll give me an idea of what you're interested in hearing about. The mechanisms that you see to my left are what we call armatures and these are used in constructing any kind of imaginary creature for purposes of stop-motion photography and that's what I mostly specialize in — I do a few other things, but primarily I do stop-motion animation which is the frame by frame manipulation of a model or object to hopefully give the effect of fluid motion. Primarily in this country animation work is used in what you'd call realistic type or monster type motion pictures. In Europe there's a lot of a more pure puppet type film made which we simply don't have a market for in this country in which the animation is only what it is, it doesn't pretend to be anything else, it's in the style of a cartoon or puppetoon, but the financing in this country only seems to be available when this work is used as a special effect to simulate some real or imaginary or prehistoric creature, so we also get involved in a lot of optical effects work with rear projection, different types of composite photography to make these creatures to look large. I'm sure that everybody that's interested in this has seen MIGHTY JOE YOUNG and you remember that he appeared to be approximately ten feet tall in the film. Of course this is the size of the model (holds up JOE YOUNG armature which is sixteen inches tall) so you can see it works out pretty well.

This is an allosaurus armature which I made for ... I originally thought I was going to use it in WHEN DINOSAURS



RIGHT: A Danforth creation from WHEN DINOSAURS RULED THE EARTH.



**RULED THE EARTH**, a picture I did with Hammer, in England, but it turned out they didn't actually use it in the film, so I haven't actually done anything with it since then but I'll be using it in a project I've got coming up called **TIME GATE**, and it won't be all allosaurus in that film, it will be used as something else, in fact it will be used as two different animals. We'll take it apart after we use it for the first one and remodify it and put it together to use for another one. Got to watch the pennies on this picture. Those things are actually pretty expensive.

**Q** - How do they breathe?

**JD** - What used to be done was a bladder was put inside these like a basketball bladder, only smaller. In fact, there are the remains of one inside this **Mighty Joe Young** ... you can probably see - well, you probably can't see, there's a hose going up inside of him; and when I first acquired him there was a part of his bladder left which had rotted and fallen apart and this was a problem with using that system and what you used to do is take a one-way valve and a bicycle pump and a pressure gauge and pressurize the bladder a little bit for each frame and that would expand the chest cavity and it would look as though he was breathing and then you would stick a valve end type thing in to let the air out a little bit when you wanted him to exhale, but in time the rubber gives out and isn't airtight anymore, or perhaps you might pin something to the model during the shot and accidentally puncture the bladder and that's the end of that. I wanted to do something else, and actually **Al Whitlock** suggested this system years and years ago and he just drew a very quick idea, he said, 'ya know, if you took a pantograph and worked it into the animal, you could do that. And he was a pretty good natural engineer and he was absolutely right so I sat down and figured out the details on it - but the idea was **Al's** ... but that's all it is, just a pantograph in here, and by just turning this screw on the back it expands the rib cage and then the lower plate drops down and when this is completely covered with rubber, it looks like a

continuous curved surface, so this never wears out and by simply turning it a quarter turn, half turn, whatever, you get different speeds and you can breathe in slowly or exhale quickly or vice versa, or whatever you want, and it goes on forever, so I was king of pleased with that, it worked out pretty well.

**Q** - What kind of market is there in the United States for this?

**JD** - Well, I keep employed fairly regularly by doing various other things. It's pretty hard to get a continuity of work just doing monster animation, at least it has been for me. **Ray Harryhausen** has managed to do it continuously for years. But, by doing tv commercials, or occasionally I'll do a matte shot or just effects, or what you call a consultation ... I keep employed. The last animation I did was in, I think Christmas of last year for an **Armor-All** commercial that has been running in some local markets - they're doing it on a local test market situation, and that was about two months from the start to the finish of that sixty second commercial, and I haven't done any animation since then. I have a picture that's starting preproduction in a couple of weeks that'll keep me busy for fourteen months. So that'll be good, but I think that right at the moment there's probably a better market than there has been for a few years, and all these things are cyclic - it goes up and it goes down, and one of the problems with the animation process is that its very time consuming and so, you wait through a dry period such as the sixties, the latter part of the sixties particularly were ... I'm sorry, not the sixties, but the seventies ... Let me

start again ... starting about sixty-nine I would say, it got pretty bad for this kind of work and it's been five or six years it has been pretty dried up and you know that a resurgence is coming eventually, but you also know that if it comes, if you're lucky, you'll probably get one picture made, and maybe two, during that time, because with all these things if they last three years, that's about it and they wear themselves out and that's just one of the problems with the film industry, it's that way with everything. When they found out **James Bond** pictures were making money, everybody made nothing but spy pictures and then pretty soon no one wanted to see any more. Whereas if everybody would make a balance program of films, all the studios and all the independents, you could have some of every genre of film in production at all times. It'd be great. If you liked spy pictures, there'd be one to see, if you liked romantic comedies, there'd be one to see, but the way it is now, the studios get the idea that that's where the money is and that's only where it is and they won't really think too much about making anything else. I think it's getting a little better, I think we're getting more diversity, of course years ago there was tremendous diversity, you know, when the majors were in full force, they made complete programs at all times, but it's been bad for a while. Now we've got a lot of biggies coming out, what with **STAR WARS** and **CLOSE ENCOUNTERS OF THE THIRD KIND**, **Ray's** picture, **SINBAD AND THE EYE OF THE TIGER** - I think there's going to be a lot of activity for about two more years I would guess.

**LEFT:** Animator **Jim Danforth** last summer as he discussed his work. **RIGHT:** The wonderful painting by **Jim Danforth** used to promote his current project **TIMEGATE**. In the foreground are two armatures - the one on the left an armature for **Joe Young** and the other an unused armature.





Q - In reference to the breathing mechanism, how do you reach the tiny screw that operates it, after it's covered with the rubber?

JD - Usually these animals are supposed to be enormous, so the camera lens is down low and you wouldn't see anything on the back. Now this one (alligator), since it stands at sort of an angle, and as I said, I've never used this, but when I did it with the mother dinosaur in *WHEN DINOSAURS RULED THE EARTH*, it was a quadrupedal dinosaur, so the back was more or less horizontal and there was almost never a time when we shot down on the back of it and the one or two scenes that we did it was so far in the distance, and it was just a slit in the rubber anyway, it sort of closes itself over when there's not a screwdriver in there. Actually I have a regular slot-head screw in there now, but before I use it, I'll replace it with an allen-head screw which just then takes a smaller hexagonal shaft rather than a flat blade, and it's a pretty easy thing to hide.

Q - What happened to the THONGOR project that you were supposed to be involved with?

JD - I'm not really sure what's really happening with THONGOR project; as some of you may know, Lin Carter wrote a series of books about a character named Thongor — Thongor This, Thongor That, various titles and Milton Subotsky has an option on the property and is at some time going to produce one or two or more of the Thongor films and he

asked me to direct the first film, which we talked about for a number of months and it was all coming together and there were problems, and then he got a hold of my TIME GATE thing and he was instrumental in getting the funding together for my TIME GATE so we put TIME GATE ahead of the schedule of THONGOR and the plan was to go immediately from TIME GATE into THONGOR. Then they wanted to use Arnold Schwarzenegger as Thongor and there became scheduling problems with Schwarzenegger, so at the moment we don't know what's going to happen. I don't know if that bumps me personally off THONGOR so they can do THONGOR simultaneously while I'm doing TIME GATE and then maybe I'll just do the effects on THONGOR and not direct or if we'll wait till it's finished and I'll do the whole thing, or if I just won't have anything to do with THONGOR, but I think THONGOR will be made eventually, I just don't know when. And I don't know if they will get Schwarzenegger because there's a couple other people bidding on him for other things at the same time, his price is getting pretty healthy.

Q - In the original KING KONG, how did the brontosaurus which came up behind the men on the raft, and then wrecked the raft . . . how was the water handled when working with stop-motion?

JD - In the case of the KING KONG film, that was a high-speed miniature . . . I'm trying to remember if in the first shot

if it is or not, I've honestly seen the film so many times that I can't remember . . . I remember in the long shots it is a high speed miniature in water and I can't remember in the shot coming up from behind the raft, maybe somebody can remind me, whether it's animated in that or it's the high-speed head in that one too. But in any event, if the water doesn't show in a shot like that, it doesn't matter, but what I usually do when I'm working with water is either have the water or the contact with the water implied so that you don't actually see it. In the case of the head coming up from behind the raft it might be possible to see the water beyond the raft and beyond the head but the point where the head comes up out of the water would be masked by the raft or by the boat, or if you really want to show it, which I've done on occasion, you can split-screen the water and have the head come up through the split-screen and then you can superimpose back around that split-screen bubbles or turbulence that's been photographed with just a black background so you have water highlights on a black background and that simply double exposes over since water is basically transparent . . . not totally, but tends to be transparent. A double exposure is fine for that, not perfect, but it's adequate usually, and that's one thing that I'd like to say about this kind of film . . . some of the things we get away with with animation types of film, you wouldn't get away with in other types of film because of the story

BELOW: Animated dinosaur, animated men and live actors from *WHEN DINOSAURS RULED THE EARTH*.





content and the type of film that it is, in other words if you were making very realistic films, it must be maintained in a realistic style. Some of the things I do wouldn't be adequate, but where you've got a story in which the dynamics of the film are carrying it into fantasy rather than the absolute adherence to reality, you can get away with something like that. In actual fact, if you had water splashes and you wanted to really do it right, you'd have to run a very thin hold-out matte because the water isn't totally transparent and you don't want an additive exposure just so that it gets very hot and bright where there are other things behind it . . . I'm getting a little technical, but I just eliminated some of those things because of the nature of them and the speed and the shortage of the cuts.

**Q** - What can you tell us of the plot of *TIME GAME*?

**JD** - It's a very, very simple story. It's not an outstandingly new departure, it's something that's been done several times in short stories. It's a time safari done by a commercial corporation to the past, at sometime in our near future, say, twenty-five years from now, for the purposes of supplying entertainment to the very rich, who have not a whole lot else to do with their time and naturally there's some problems on this particular expedition that we see. They have some troubles getting back. I think you'll like it, it's got some good high points in it. It should be interesting.

**Q** - Did the three lens Cinerama camera pose any problems for you while working on *BROTHERS GRIMM*?

**JD** - No, it was the smoothest running film I've ever worked on and we all expected that it would be horrendous problems because of that. We didn't actually use a three lens camera, except for certain title sequences. We had the original Fred Waller camera, with 3.28mm lenses, but for the animation, Photosonics, which is the company that makes Acme animation equipment, built three wrap-over Cinerama aperture cameras, in other words, one camera, one lens, and it was on a very precision machined base-plate with stops, three position stops and you had like a trigger in the back, like a pistol grip, and you pulled on the pistol grip and it released the lock position and you could pan the camera from A panel to B panel and lock it in any of those positions, so usually I work alone, but in that case we had an assistant do the camera work because in some cases we were shooting alternate frame mattes, had six exposures to make for each frame. We had A panel front light, B panel front light, C panel front light, A panel back light, B panel back light, C panel back light and then we'd animate and do the whole thing again. We tried whenever possible to keep the animation in one or two panels, in other words, if there was no animation in the third panel, then we had no matte set up and we didn't shoot the third panel, and that speeded things up. And then, eh . . . Bob Hoag, who put the stuff together had horrendous problems with the logistics of skip-framing all that out. If you think about it, it's all

on one long piece of film, six frames for one frame on the movie and you've got to set the printer up to go through and pick out which frames you want. He was even having problems with the latent image shift because the time involved, the colors would change on you, so, this was the report that was coming back to us, from the time he would start printing a scene, he couldn't get it back out . . . In the frig fast enough to keep eh . . . so that when all three panels went together you would see the tone of a rock, or the tone of the sky or something change.

**Q** - You just touched on quickly your project over at Universal, *KING KONG* . . . we're all very sorry that you didn't proceed with that project, but we'd like to know, did you actually make any models or were there any models in existence for that film?

**JD** - The models were never actually made. I got the designs finished. Some of the armatures, joints were completed and some machine work was begun on the armatures, but nothing was ever completed and none of the armatures were actually completed. Somewhere over there there are a lot of little bits and pieces and fingers and toes and things, but no, they never finished anything. They did a considerable amount of work on the live action parts of the picture, not shooting so much, but they had the Wall, the big Wall set under construction on the back lot, and you know, they'd found the ship they were going to use for the Adventurer, casting, and of course made a lot of tests with ape suits and various different things. Albert Whitlock had done some matte painting composite tests and blue screen tests that Bill Taylor had worked on, but no, nothing was ever finished.

**Q** - How many animation models will you be using in *TIME GATE*?

**JD** - Oh, you've got me there. I think it's close to ten. There's one kind of animal that we have three of but it will look as though there are more. We'll build three models and you'll get the effect that there are about seven of them. Let's see, there are one, two, three, four, five, six, seven, eight . . . there are nine, I'm sorry, there are eight different kinds, nine different kinds of models and some of them are moldless, as I said, so there are actually about twelve puppets to be built, representing nine different genres, shall we say, of creatures. Needless to say, I'm not going to do all the animation myself on this one . . . never would get it finished. I've got a couple of people I've been working with a while, Jon Berg, Phil Tippet, for two.

**Q** - What can you tell us about the construction of your models, such as the shaping and coloring of them?

**JD** - Shaping and coloring the surface . . . ? You mean, on the animation models? Well, there are all different systems for building the animation models. You can sculpt them in clay, make a plaster mold, inject a liquid foam rubber, which is a material about the consistency of shaving cream, and then cook it. Then paint it with a liquitex paint or a liquitex plus latex rubber paint . . . that's one

way. Another way is to take sheet latex and cut it into little muscular shapes, then glue it onto the armature and then make a separate thin latex casting of the skin detail that you want from a plaster mold and rubber cement that over the musculature. That takes a little longer and it's a stiffer model, it's not quite as flexible. There are any number of ways that you can do it, but those are basically the two extremes.

**Q** - Have you ever tried using video-tape techniques with animation?

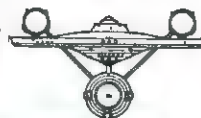
**JD** - Not really, no. About three years ago Al Whitlock and I went through Vidtronics. They took us around with the idea of trying to find what things they had at that time that could be applied to what we were doing and at that time, couldn't honestly find any way to utilize it. Now, a lot of things have changed since then and for some things, with which I don't usually get involved, there are great applications for video-tape techniques, but one of the problems is, cost still . . . the equipment is so sophisticated to do it and the time, we're back to the time involved for animation, that whereas for normal production you can have a compact video unit or one of the various rolling units roll up to your stage door and plug in its cables and it's quite a bit an hour but you get an awful lot done in an hour, but for animation, if I had a truck parked outside for three weeks I'd be out of business whereas with a film camera, you know I can buy a film camera for what it would probably cost me to rent their services for a week, and you know, I'm in business. Eventually there will be more use possible in video techniques, but right at the moment we're still right in that transition stage and there's going to be, I hope, a very nice marriage of film and video very soon in which video will be used or electronic processing will be used to combine film images for travelling matte purposes and for other kinds of image modifications and will give you a theatrical film quality result, it will not look like a film dupe from a video film which you probably have seen in some cases and they're very good now, but you can usually tell.

Well, I've kind of run out of things to say. Thank you.



# STAR TREK

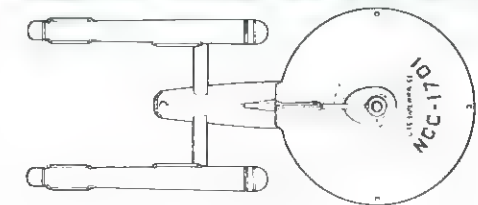
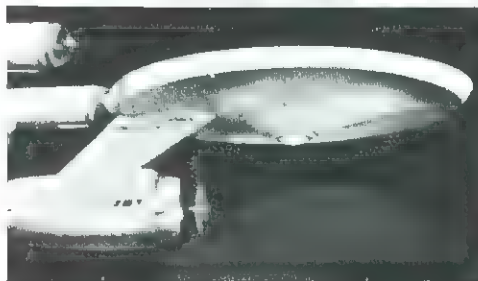
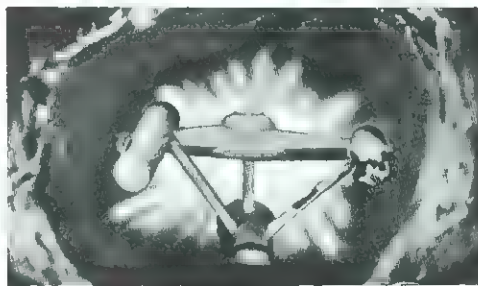
## the motion picture



I am a STAR TREK fan, *not a Trekkie*. I enjoyed the series during its network run and have delighted in its success on the syndication circuit. By and large it was quality science fiction with generally good scripts, great ones now and then, excellent acting with a strong and healthy ensemble effort and competent special effects. Even at its worst, it was enjoyable — good and fun. As most fans, I have watched the cries of Trek fans for a new series with amusement at the lengths to which fans will go for the show, and concern, for I too would wish a new series, especially with television's current awareness and honesty in its presentations, no matter how limited it still may be, and the current potential for quality special effects. I honestly thought a revival would never occur, what with rising costs, television politics and the networks ineptness at producing science fiction, including their lack of knowledge as how to promote and sell it to the public. I was despairing at so much energy being expended for so little return.

I had read and heard of the constant starts and stops of production. First Paramount was going to do a film, then a series if the film was successful. Then it was just a film. Then it was going to be a series on a fourth network, and now it is a film again, with the latest word being that some Paramount officials say there will be a film, but never a television series. I have read of casting being completed with new crew members with old crew members. I have read of no Mr. Spock, yes Mr. Spock, no again, and now finally, it seems, Spock will indeed be back aboard the Enterprise. Scripts have come and gone, directors and producers have come and gone, but sets and effects are apparently underway for some sort of visual presentation of STAR TREK. Finally, with the announcement I have just received, I believe STAR TREK is finally off the ground again and soaring into deep space on the screen. I have just heard from Paramount that famed director Robert Wise has been signed to direct what is now being touted as STAR TREK — THE MOTION PICTURE, for release summer 1979.

Somehow it all seems to be working this time, the name of Wise in some way giving everything a reality unknown to the production before now. There is still the chance that something could go wrong or work could cease once more, but the doubts, fears and questions that seemed to worry Paramount before, appear to have vanished with the phenomenal success of STAR WARS and CLOSE ENCOUNTERS. STAR TREK is here to stay, at last. For science fiction and fantasy fans it is a wondrous thing, a dream come true, with Robert Wise being the icing on the already huge and sweetened cake. Do I need name his credentials and qualifications for his present directing chore? THE BODY SNATCHERS, THE DAY THE EARTH STOOD STILL, THE HAUNTING, THE ANDROMEDA STRAIN, THE HINDENBURG and most recently, AUDREY ROSE. Mr. Wise is



not only in tune with the science fiction genre, an excellent director, but he is quite capable of handling a big budget special effects film such as STAR TREK will undoubtedly be. *Now just suppose the crew of the Enterprise were to meet a spindly, kind and gentle man named Klaatu during their mission...*

It is also common knowledge by now that Paramount has succeeded in securing the services of one of the most instrumental individuals to the success of the new STAR TREK, Leonard Nimoy. No matter how many of the original cast were signed, if any one of three actors were not signed, the film would have suffered immeasurably. It was necessary to get not only Captain Kirk/William Shatner, but also DeForest Kelley/Dr. McCoy and the ever popular Leonard Nimoy/Mr. Spock. STAR TREK would just not be STAR TREK without all three of these men. Having problems in acquiring the services of Nimoy, Paramount wisely continued their efforts, for no matter how many names or new crew members they sought to replace Nimoy/Spock, there just isn't a replacement.

Douglas Trumbull, whose Future General company is a subsidiary of Paramount, has guided the TREK bigwigs in signing a top-notch special effects crew. Elaborate special photographic effects, utilizing new advancements in film technology, have been assigned to the Robert Abel Associates. Abel, along with Con Pederson and Richard Taylor, his associates working on TREK, is recognized having pioneered techniques leading to many of the most spectacular film visual effects of recent years, according to the Paramount press release. Pederson worked on Stanley Kubrick's 2001: A SPACE ODYSSEY.

A script revision and polish is being done on the screenplay by Dennis Lynton Clark. The screenplay was originally written by creator Gene Roddenberry and Harold Livingston, based on an original story by Alan Dean Foster and Roddenberry.

Oscar winner Jerry Goldsmith (for THE OMEN) has been signed to compose the score for the film. Receiving three Emmys for his scores to THE RED PONY, QB VII and BABE, Goldsmith has also scored films such as THE PLANET OF THE APES, THE BLUE MAX, LILIES OF THE FIELD, PATTON, CHINATOWN, THE WIND AND THE LION and LOGAN'S RUN.

Although I have not been thrilled by what I have seen, a modified Enterprise has been designed, sleek and updated, with functioning controls for the actors to actually manipulate adding to the realism of their actions on screen. Perhaps, though, the ship will look better on screen than on paper.

A new, updated STAR TREK is fast becoming a reality. With a press conference by Paramount officials announcing the \$15 million film, its reality is confirmed. Now comes the question: *Can they go home again? Do they want to?* Can the cast and directors and technicians recreate a legend without falling short of the obviously high standards and goals placed upon it by the fans. STAR TREK by now is a cliché, its characters and situations stereotyped. STAR TREK is alive once again, but will it soar through deep space in the same grace, quality and grandeur as it did once before?





# CLOSE ENCOUNTERS

OF THE THIRD KIND



# "‘CLOSE ENCOUNTERS’ IS ONE OF THE MOST SPECTACULAR MOVIES EVER MADE."

GENE SHALIT, NBC-TV

**"Giant, spectacular. . . breathtaking."** VINCENT CANBY, NEW YORK TIMES

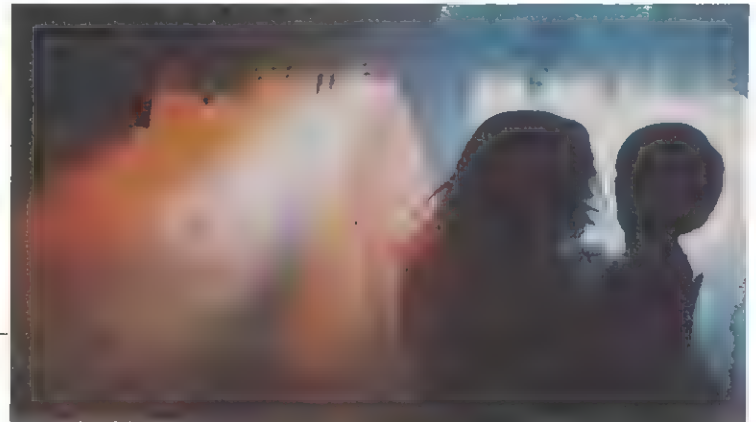
**"Spectacular! Brilliant! It deserves an historic place in movie entertainment."** JACK KROLL, NEWSWEEK

**"Dazzling! It's a celebration."** FRANK RICH, TIME MAGAZINE

The objects in Neary's truck float uncontrollably during his encounter. This was achieved by mounting the camera on the cab, strapping Dreyfuss/Neary in and rotating the entire cab and camera allowing loose objects to fall according to gravity.



The aliens come for Barry in a terrifying sequence.



**"Marvelously clever. . . It is a warm celebration, positive and pleasurable. The special effects are dazzling and wondrous."**

CHARLES CHAMPLIN, LOS ANGELES TIMES

**"Absolutely magnificent . . . wonderfully entertaining . . . filmmaking magic at its joyous best!"**

JOHN BARBOUR, NBC-TV (L.A.)

LEFT: The aliens have come for Barry in a dazzling array of sights and displays. RIGHT: Neary and Jillian race from their government captors to the Devil's Tower.

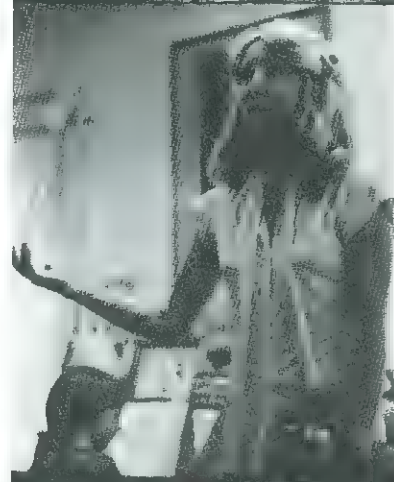




# CLOSE ENCOUNTERS

## OF THE THIRD KIND

### WE ARE NOT ALONE



#### CLOSE ENCOUNTERS OF THE THIRD KIND

— A Columbia Pictures release, produced by Julia Phillips and Michael Phillips. Written and directed by Steven Spielberg. Director of photography, Vilmos Zsigmond, A.S.C. Special photographic effects by Douglas Trumbull. Music by John Williams. Director of photography of additional American scenes, William A. Fraker, A.S.C. Director of photography of India sequences, Douglas Slocombe, B.S.C. Production designer, Joe Alves. Edited by Michael Kahn, A.C.E. Associate producer, Clark Paylow. Visual effects Concepts by Steven Spielberg. Unit production manager, Clark Paylow. Additional directors of photography, John Alonzo, A.S.C., Laszlo Kovacs, A.S.C. Technical advisor, of "Extraterrestrial" by Carlo Rambaldi. Art director, Dan Lomino. Assistant director, Chuck Myers. 2nd assistant director, Jim Bloom. Assistant film editors, Geoffrey Rowland, Charles Bornstein. Music editor, Kenneth Wannberg. Supervising sound effects editor, Frank Warner. Sound effects editorial staff, Richard Oswald, David Horten, Sam Gemette, Gary S. Gerlich, Chet Slomka, Neil Burrow. Production illustrator, George Jensen. Dolby sound supervisor, Steve Katz. Supervising dialogue editor, Jack Schrader. Dialogue editorial staff, Dick Friedman. Assistant dialogue staff, Robert A. Reigh, Bill Jackson. Technical dialogue, Colin Cantwell. Production sound mixer, Gene Cantamesa. Music scoring mixer, John Neal. Video technician, "Fast" Eddie Mahler. Camera operator, Nick McLean. Construction manager, Bill Parks. Special mechanical effects, Roy Arbogast. Re-recording mixers, Buzz Knudson, Don MacDougall, Robert Glass. Assistant to the producers, Kendall Cooper. 2nd assistant to the producers, Judy Bornstein. Assistant to Mr. Spielberg, Rick Fields. Production secretary, Gail Siemers. Production staff, Janet Healey, Pat Burns. Make-up supervisor, Bob Westmoreland. Hairdresser, Edie Panda. Property master, Sam Gordon. Wardrobe supervisor, Jim Linn. A.F.I. intern, Seth Winston. Casting, Shari Rhodes, Juliette Taylor. Additional casting, Sally Dennison. Stunt coordinator, Buddy Joe Hooker. Script supervision, Charles Bryant. Publicity, Al Ebner, Murray Weissman, Pickwick Public Relations. Still photographers, Pete Sorel, Jim Coe, Pete Turner. Title design, Dan Perri. 2nd unit director of photography, Steve Poster. Location auditor, Steve Warner. Location manager, Joe O'Har. Gaffer, Earl Gilbert. Special photographic effects supervised by Douglas Trumbull. Director of photography-photographic effects, Richard Yuricich. Matte artist, Matthew Yuricich. Effects unit

project manager, Robert Shepherd. Special visual effects coordinator, Larry Robinson. UFO photography, Dave Stewart. Chief model maker, Gregory Jain. Animation supervision, Robert Swarthe. Optical photography, Robert Hall. Matte photography, Don Jarel. Mother ship photography, Dennis Muren. Project coordinator, Mona Thal Benefiel. Camera operators, Dave Berry, Eugene Eyerly, Maxwell Morgan, Ron Peterson, Eldon Rickman. Technician, Robert Hollister. Assistant cameramen, David Hardberger, Alan Harding, Bruce Nicholson, Richard Rippel, Scott Squires. Still photography Marcia Reid. Model shop coordinator, J. Richard Dow. Model makers, Jor Van Kline, Michael McMillen, Kenneth Swenson, Robert Worthington. Camera and mechanical design, Don Trumbull (B.G. Engineering), John Russell, Fries Engineering. Mechanical special effects, George Polkinghorne. Electronics design, Jerry L. Jeffress, Alvah J. Miller, Peter Regla, Dan Slater. Assistant matte artist, Rocco Gioffre. Effects electrician, David Gold. Key grip, Ray Rich. Laboratory expeditor, Charles Hinkle. Animator, Harry Moreau. Animation staff, Carol Boardman, Eleanor Dahlen, Cy Didjurgis, Tom Koester, Bill Millar, Conne Morgan. Production secretary, Joyce Goldberg. Production accountant, Peggy Rosson. Project assistants, Glenn Erickson, Hoyt Yeatman. Editorial assistant, Joseph Ippolito. Transportation, Bill Bethea. Laboratory technicians, Don Dow, Tom Hollister. Effects negative cutter, Barbara Morrison. Special consultants, Peter Anderson, Larry Albright, Richard Bennett, Ken Ebert, Paul Huston, David M. Jones, Kevin Kelly, Jim Lutes, George Randle, Jeff Shapiro, Rourke Engineering. Running time: 135 min. (MPAA rating PG)

#### CAST

Roy Neary	Richard Dreyfuss
Claude Lacombe	Francois Truffaut
Ronnie Neary	Teri Garr
Julian Guiler	Melinda Dillon
Barry Guiler	Cary Guffey
David Laughlin	Bob Balaban
Project Leader	J. Patrick McNamara
Wild Bill	Warren Kemmerling
Farmer	Roberts Blossom
Jean Claude	Philip Dodds
Brad Neary	Shawn Bishop
Silvia Neary	Adrienne Campbell
Toby Neary	Justin Dreyfuss
Robert	Lance Hendricksen
Team Leader	Merill Connally
Major Benchley	George Dicenzo



After months of whispers and guards and secrecy and well calculated hype, **CLOSE ENCOUNTERS OF THE THIRD KIND** has descended upon us, following the **STAR WARS** tidal wave of science fiction, space opera hysteria. You, gentle reader, have seen it by the time these words see print and have already passed or failed writer-director Steven Spielberg's multi-million dollar genre opus. For my part, I was well satisfied and pleased with Spielberg's brain-child bastard. For bastard it is, having many fathers in the past genre fiction and film, as did **STAR WARS**. Spielberg has taken the most simple plot of the fifties B science fiction films and around that tired and worn-out plot has constructed a masterwork.

Although suffering from misplaced humor and a badly sagging middle, the film is easily one of the few great and profoundly moving films ever created. We are indeed blessed to have, within one year, two of the most important and staggering films the genre has ever seen, **STAR WARS** and **CLOSE ENCOUNTERS OF THE THIRD KIND**. Two totally different films, equally brilliant, both high adventures, both awesome and breathtaking in their scope and execution and each a masterpiece in its own right.

From the beginning of John William's masterful score to the end credits, the viewer is caught up in the mad and frenzied flight to Devil's Tower, Wyoming. Briefly, the story concerns a man and woman who are caught up in a sudden rash and fanciful sighting of UFOs. Implanted with a vision, as are others across the country, the hero and heroine are compelled to be present at what turns out to be an encounter of the third kind . . . *when mankind touches the sky.*

Spielberg's film is both mystery and adventure; the ultimate in 50s **INVASION OF** films and an homage to Hitchcock (even some of Williams' wonderful music is reminiscent of Herrmann). In today's world there are few mysteries that capture the im-

agination and spirit of the common man, but the mysteries of endless space are still to be probed. **CLOSE ENCOUNTERS** is a film that captures your imagination and literally whirled you into an almost magical adventure. Spielberg began thinking of a UFO film while at work at Universal on **SUGARLAND EXPRESS** for producers Michael and Julia Phillips (who were at that point married to each other). Considered for a two to three million dollar budget, the three agreed to pursue the venture at a future date. Meanwhile, the producers went to work on an odd-ball film titled **THE STING** and Spielberg began work on his first theatrical film, the now legendary fish story, **JAWS**. Somewhere in the shuffle George Lucas began work on his little space epic, **STAR WARS**, and a friendly race quietly began between the two productions, both million dollar science fiction films destined to outstrip their original budgets, with **CLOSE ENCOUNTERS** scheduled for release Easter 1977, prior to **STAR WARS'** release. However, due to numerous delays, **STAR WARS** made it to the screen first and has become industry and SF history. Following the release of Lucas' film, the major questions surrounding **CLOSE ENCOUNTERS** were: how does Spielberg plan to top Lucas? how can the two films compare? which will be better? which will cop the honors at awards time? which special effects master will prevail, Trumbull or Dykstra? Everything that has been done and will be done will be compared to **STAR WARS**. Eras of motion picture history will be designated as BL or AL, Before Lucas and After Lucas. *The major questions asked of CLOSE ENCOUNTERS, months before its release, were concerning how it would measure up to STAR WARS.*

Steven Spielberg does not have to qualify his film or make any excuses. **CLOSE ENCOUNTERS** stands on its own, next to **STAR WARS** as one of the top genre films; full of skill, imagination and that most important element necessary for the success of such a film, a sense of wonder. John William's opening music serves very well to raise the hair on one's neck, filling the air

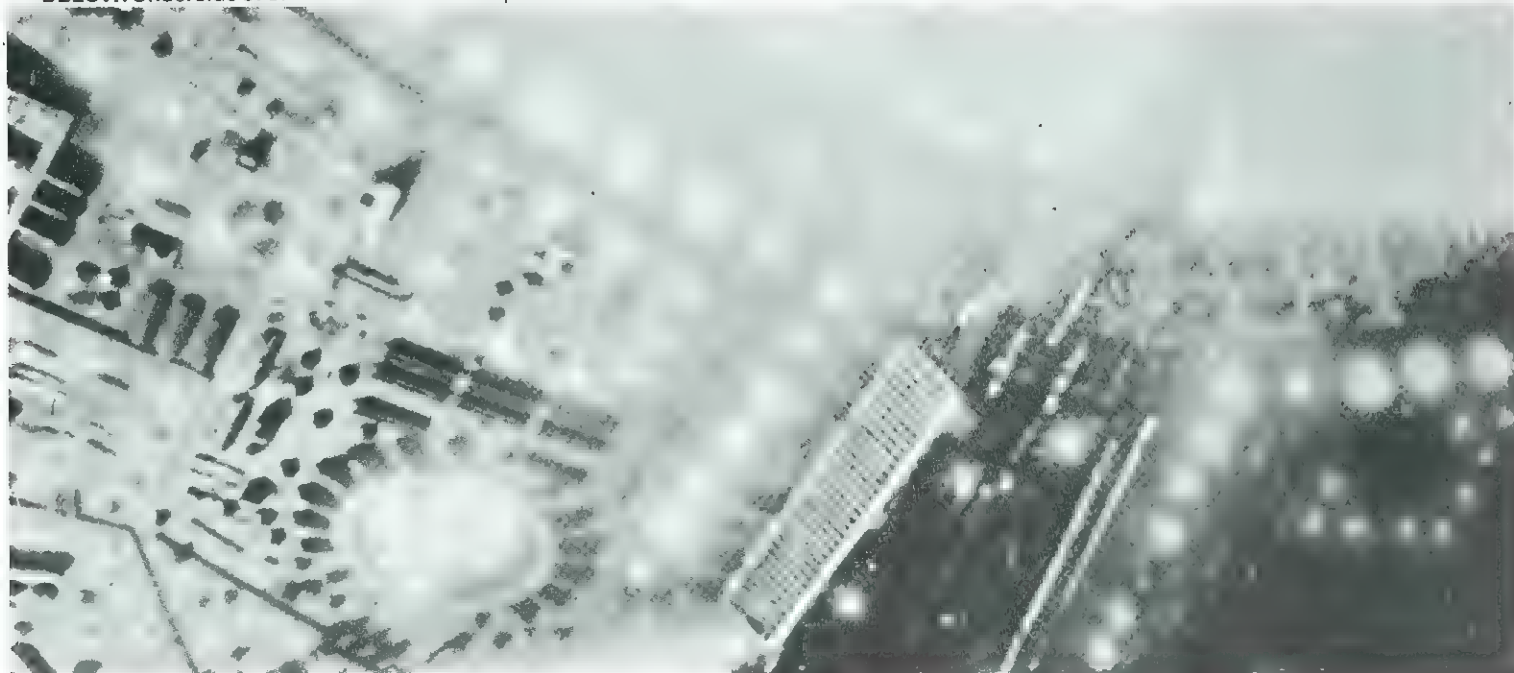
with tension. The audience is first introduced to Lacombe, UFO expert portrayed by French director Francois Truffaut, and then to David Laughlin, Lacombe's map reader turned interpreter, played by Bob Balaban. Together with a crew of experts, they investigate the sudden appearance of a group of training planes that had vanished in 1945; over thirty years old and not a sign of age or wear and tear on any plane. Nearby they find an old man; his face wrinkled, worn, exhausted, blistered, he says the sun came out and sang to him.

A standard bit of business for films of this nature unfolds next as we watch air traffic controllers deal with two aircraft having a close encounter. Although by now cliché, this sequence works well by not being overly dramatic or drawn out, serving to intensify the upcoming encounters but advancing the plot little.

The audience is next introduced to one of the most effective and expressive characters in the film, the little boy, Barry Guiler played by Cary Guffey. It is through Barry that the audience begins to realize that the aliens are not evil or menacing, although they can be quite frightening . . . *frightening to those who don't yet understand.* Spielberg pulls out of that child a look of wonderment and innocence that is astonishing. Whatever stimuli were used to produce that look of total wonder spread across the child's face, it worked remarkably well and was totally believable. Barry's wonder and joy at his encounter and later at his "capture" serve as a marvelous counterpoint to the sheer terror of the situation. For the mature, practical, logical mind, personified by his mother, Jillian Guiler, played by Melinda Dillon, the situation is one of sheer terror and disaster. However, to the innocent, Barry, the whole thing is a game without sinister overtones. Jillian does not

TOP LEFT: Jillian and Barry await another encounter. TOP MIDDLE LEFT: Director Spielberg between shots. BOTTOM MIDDLE LEFT: Ronnie (Terri Gar) is confused by the entire situation. BOTTOM LEFT: A frightened Jillian tries to phone for help but instead hears the strange musical notes.

BELOW: Underside of one of Trumbull's spacecraft.





seem to serve so vital a function as does her son, except as a buffer, or sounding board for Neary's thoughts later on.

Spielberg creates a wonderful feeling of expectancy as Barry is awakened by various mechanical toys parading about his room and his record player producing Sesame Street type sounds. The audience is amused by it all, but is certain that "something" will pop out at any moment — *but doesn't*. Spielberg often sets-up his audience for a jolt, experience of some kind, something out of the norm, but then doesn't follow through. It leads nowhere, but later, when you least expect it, he *then delivers his pay-off*.

I don't wish to bring up the effects just yet, except to comment on the wondrous night skies this film gives us. The audience sees the sky as it has never been seen before on the screen. Vast panoramas of sky and stars are shown us from low on the horizon line, with the sky filling the major portion of the screen, as though the heavens are the real "stars" of the film. *The sky is alive, teeming with movement and energy, just daring the audience to spot a moving star*. However, all those beautifully done night skies are fakes. The camera is unable to perceive the night sky as does the human eye, it doesn't see what you or I see. Therefore, a substitute has to be made using all those clever special effects people.

Roy Neary, portrayed by Richard Dreyfuss, who had previously worked with director Spielberg on JAWS, is an average Indiana citizen who is drawn into the thick of things. He also plays with trains, puts together models, plays "When You Wish Upon A Star" from a music box, and watches old Warner Brothers cartoons . . . *but then, who doesn't?* In his capacity as an electrical workman, Neary travels along the highway in his efforts to find the cause of a massive power blackout. Handled extremely well, Spielberg creates a powerful and chilling encounter; Neary, inside his truck, is engulfed in a blistering light as everything, including himself, in the cab of the truck assumes a weightlessness, floating and flying in the air. As suddenly as it happened, the experience ceases. Spielberg has also played one of his games with the audience as Dreyfuss-Neary sits at a railroad crossing consulting a map. Suddenly two large lights appear behind him, rather mysteriously, Aha, breathed the audience, his first encounter! However, a horn sounds and Neary waves a disgruntled driver around the truck. Moments later the same thing occurs. Headlights appear

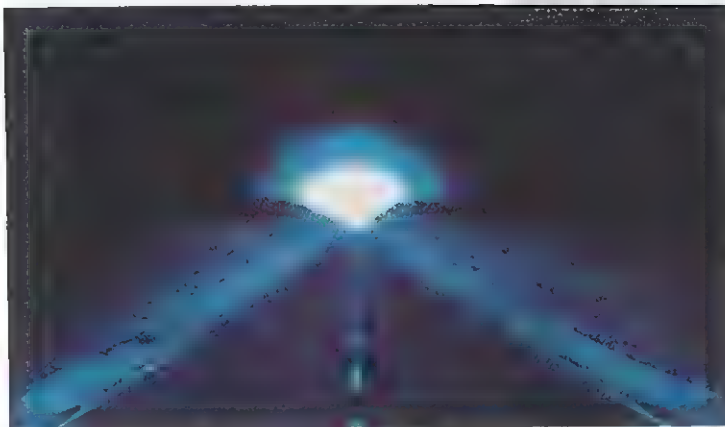
behind his truck precisely as before, but seeing the lights, Neary waves the car on past before he resorts to sounding his horn. But . . . ah . . . how'd you guess? Yes, this pair of lights are not of this earth. A very powerful scene, dramatically, humorously and beautifully played.

Neary is now possessed by an image implanted within his mind by the encounter. Unable to fully visualize the image, or vision, if you will, Neary is tormented by its constant reoccurrence in the mundane, everyday substances as a mound of mashed potatoes, a lump of shaving cream, or even a lumpy pillow. Haunted by this nagging presence and unable to cope with it, his actions become bizarre and unbelievable. It is at this point the film bogs down badly and is the major fault of the film.

Spielberg has created a dramatic, a personal, and to a degree, a spiritual film, thus generating an awesome sense of wonder. However, his humor spoils the continuity of the film. The humor at this point and level is misplaced and the credibility so far established flies out the window. The slapstick antics performed by Neary are totally out of sync with the rest of the film. Humor is necessary for every film; to what degree depends entirely on each film's individual needs. A fantasy, horror or science

fiction film requires a certain amount of humor so that the audience is occasionally allowed to relax from the dramatic strain and trauma of the film. In a suspenseful film, the director winds up the audience so tight in fear and emotion that constant fear after fear, danger after danger, can dull the senses of the viewer, causing the viewer to lose the full impact of each succeeding shock, danger or excitement. Humor allows the audience to unwind, relax and be prepared for further thrills and excitement. Unless there is occasional humor, the audience will begin to titter and laugh at scenes or bits of business that were not in the least meant to be humorous. It is a nervous reaction. Spielberg has built a dandy mystery and suspense film, at times frightening, but in the middle he places a slapstick comedy that is incredibly out-of-place, losing that credibility his film has achieved to that point. Admittedly the humor works as humor; it is funny watching Neary destroy his yard and living room in his efforts to reconstruct his vision of Devil's Tower out of everything from chicken wire and bushes to bricks and dirt. But it doesn't work within

TOP: Roy Neary blinded by the intense light from an overhead UFO. BOTTOM LEFT: The hypnotic "end of the road" effect that became the basis for the eventual ad campaign. BOTTOM RIGHT: Neary's truck bathed in a blinding hot light from the overhead UFO.





the boundaries of the rest of the film. The occasional humor elsewhere in the film does work very well, establishing each character and creating a sense of reality, and allowing the audience to relax from the tense, dramatic sequences, but the middle section does not work and should have been reworked, re-edited, or thrown out. The audience begins to lose during this sequence, the awesome drama of man meeting his extra-terrestrial equal.

Neary's first encounter, as described earlier, is excellent, aided enormously by Douglas Trumbull's amazing effects. It is a wonderful sequence of events that leave you spellbound (spellbound good title for a movie, wot?).

The struggle to and final ascension of Devil's Tower is tense and rewarding as the audience and "heroes" reach their destination and their destiny. Screenwriter Spielberg has done his part for the post-Watergate paranoids who feel a government plot is behind everything. Lacombe and his UFO team of world-wide experts are aided in their efforts by the U.S. government and armed forces in an effort to keep the landing of aliens on earth a dark, well-kept secret. A cover story of some sort is concocted by what Spielberg terms the "dirty tricks team", as a ploy to evacuate everyone from around the landing site.

After Neary and Jillian arrive and are captured by gas-masked soldiers, an interesting and tense interview between Neary, Lacombe and Laughlin reveals that several people have had the same vision and encounters as Neary and Jillian, and many have appeared at Devil's Tower. However, the army believes it all to be odd coincidence and plans to send them all away from the

area, despite Lacombe's protestations. It is at this point that Neary, Jillian and one other visionary strike out from their captors and begin climbing the Tower, an excuse for some wonderfully exciting Williams music and an exciting chase sequence which serves no real purpose other than getting the blood going and getting rid of that third unnecessary visionary.

It is dark and Neary and Jillian find themselves at a point on Devil's Tower looking down toward a landing point constructed by Lacombe called in the film the Dark Side of the Moon, but also, in interviews, the Sky Harbour. It is here that this small group of people, including Neary and Jillian, meet their cosmic destinies. Spielberg, Trumbull and the editor, Michael Kahn, produced one heckuva last forty minutes for a film. I was awed and thrilled by STAR WARS and marvelled at the effects and aliens and overall completeness of the film, but . . . the ending of CLOSE ENCOUNTERS lifted me from my seat, mouth open in amazement, and I felt wonderfully exhilarated, with visions of cosmic wonders dancing in my head. Although the actual story and ending is a bit weak after being used umpteen times before in films and literature, the film elements are handled well with skill, purpose and dramatic flair with incredible special effects. However predictable the ending is, it works. Over-simplified, sugar-coated, un-original . . . who cares, it works. It is wonderful, beautiful and moving . . . who wants more from a work of art? Who needs more? The world is full of problems and lessons packaged in Public Service announcements, bus placards and the six o'clock news. CLOSE ENCOUNTERS perhaps offers unquestioned answers to

unanswered questions.

What makes this film or any science fiction or fantasy film work, is a seriousness that always keeps one foot in reality, and special effects that convince the audience of the reality of what they are viewing. Believable effects. The moment a member of the audience is aware he is watching a miniature or seeing a painting or some bit of hokum, reality and credibility go out the window. Douglas Trumbull, responsible for the effects in 2001: A SPACE ODYSSEY, THE ANDROMEDA STRAIN, and SILENT RUNNING, creates real and exciting UFO encounters and during the last forty minutes of the film creates a show of wonders and beauty. It was earlier mentioned that this film was an homage to Hitchcock and fifties SF films, but it is also greatly indebted to Walt Disney's influence on Spielberg and the effects. The film begins with dust and bright light as the Lacombe team investigates the reappearance of the lost training planes. It shifts then, in stark contrast to the darkness of a power shortage in Indiana and the audience is here treated to wondrous murals of the night sky, the vastness of it incredibly impressive. The actual live action encounters are merely banks of light, cleverly used to simulate and indicate movement and size, but when the opticals take over, the UFOs are a delight and joy to behold. There are three "scout ships" and one small following probe of some sort, that haunt the skies of Indiana and it is here we see just how great an impression Disney had on the sky as the creatures, fairies and fireflies in FANTASIA, and the small glowing red probe,

BELOW: Melinda Dillon and Carey Guffey experience an encounter on the marvelous interior roadside set built in Alabama.





called by Trumbull the Red Whoosh, skitters after its three masters, as Dopey in pursuit of three dwarf friends, or even as would Tinkerbelle, impish and playful. Trumbull has created ships of light, colored lights that glow brightly in the night, appearing from behind clouds, ominously formed to hide their presence.

The remarkable sequence wherein a massive circular cloud band envelopes Devil's Tower was created by injecting a mixture of dyes or chemicals into water; a most arduous task but judging from the finished product, a worthwhile and rewarding one. It might be said that for an industry and public so "on location" conscious, CLOSE ENCOUNTERS is the most creatively successful studio shot film to come along in quite a while. That is, exterior sets representing an on location shooting site, are seldom realistic enough to pass inspection these days, modern audiences being too effects conscious and "sophisticated" to accept such Hollywood trickery. What was standard procedure during the days of black and white films, has seldom been done as effectively in color. Studio sets representing "on location" sites just do not look right, always looking like what they really are. However, Spielberg and his effects people have created in the studio amazing outdoor sequences that work surprisingly well. Few would know that the entire ending of the film was shot in a studio set. The "Dark Side of the Moon" was shot in a dirigible hangar in Mobile, Alabama . . . but it was so well done and "married" so beautifully with the effects

work. Spielberg and Trumbull have created a feast for the eye, John Williams one for the ear, and together the three have created a feast for the soul of the individual with a true sense of wonder — a barrage for the senses, a symphony of the stars as the alien scout ships okay the way clear for the Mother Ship to land, bringing her up over the Devil's Tower and down on the Sky Harbour, or "Dark Side of the Moon". Towering over everything, glowing in the night sky like a trillion colored candles, landing at the man-made sight, the aliens and humans communicate through colored lights and musical notes, composer Williams creating a veritable cosmic concerto that is a joy.

I don't wish to give away the ending for those who haven't seen the film, although every news magazine in the country has had no scruples about doing so, not only detailing the plot but so-called "secrets" held by Spielberg in order that his Christmas present to the world might be more special. NEWSWEEK and TIME have revealed not only the plot, but photos of the Mother Ship and aliens were printed weeks before the nationwide debut of the film. However, with that aggravation voiced, I just wish to say the ending is visually a blockbuster, highly predictable but still exciting and awesome.

I consider one of the truly low characters in fantasy filmdom these days to be Dino DeLaurentiis for his travesty called KING KONG. One of the true scoundrels of that film was Carlo Rambaldi, who was responsible for convincing Dino that a full-length robot of Kong could be built and ac-

tually work in place of quality stop-motion animation or even a top-quality Rick Baker suit. I must admit, however, that Rambaldi has indeed redeemed himself in CLOSE ENCOUNTERS. Unlike Stanley Kubrick, Spielberg has dared to show us his concept of aliens. Kubrick created various alien designs but chickened out, removing them from 2001: A SPACE ODYSSEY. It was reported that Spielberg had become dissatisfied with his aliens, also, and had them removed from CLOSE ENCOUNTERS, however, he did not. Rambaldi was assigned the task of coming up with convincing aliens and making them work. During the climax of the film the audience sees not one, but dozens of the little beggars! Actually, the audience sees dozens in long shot, in blinding light, undistinguishable. It was reported that Spielberg shot them in detail but opted for this "safer" approach. Whatever he did, one lone alien is seen briefly in a hazy, undistinguishable close-up; a creature of Rambaldi's design, totally mechanical creature, a hydraulic creature in the same fashion as the multi-faced ape suit worn by Rick Baker in KING KONG. Granted the alien is not seen clearly and moves very little, he (it?) does all that is required and does it smoothly and convincingly. The alien approaches Lacombe, who responds in the hand sign-language developed for their communication. The alien lifts his rather long arm and responds in kind. Lacombe smiles broadly, and the alien seems to form his mouth into a smile, as though it were something unfamiliar, or old hat, unused for ages. A kind,

BELOW: Technicians go wild recording an ultimate achievement in Earth's history.

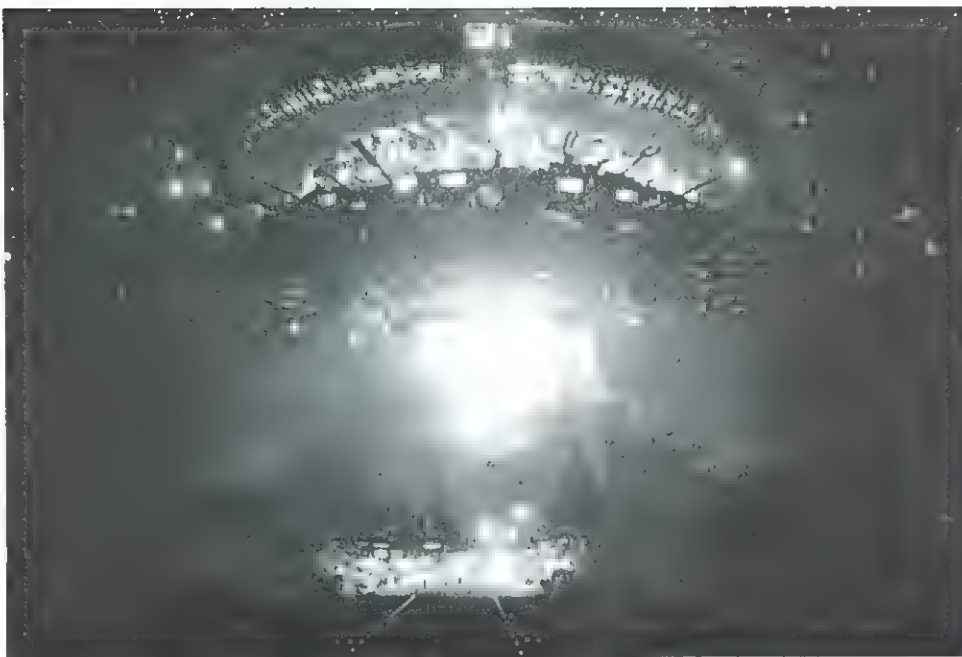




gentle, amusing touch that is to the credit of both Rambaldi and Spielberg.

Leaving the audience with an euphoric headiness, the end credits begin to roll and the Mother Ship lifts off into the heavens, lights gleaming, the soul lifting with it. The credits seem to roll forever (tying, I feel, the long end credits for STAR WARS) giving us a lasting impression of the Mother Ship, a detailed look at another world as it returns home.

As you might can guess, I liked CLOSE ENCOUNTERS. However, I feel that seven out of ten average people will not. Why? For there were no invasions, space battles, hand-to-hand combat, villains, robots, princesses, or wookies. Unlike STAR WARS, CLOSE ENCOUNTERS elicits a more cerebral reaction, causing the mind to function and wonder at his creator and His creations. There will be those who enjoy the pretty lights, but will never understand. They will never understand that CLOSE ENCOUNTERS is something more than THE INVASION OF THE STRANGE CREATURES THAT ATE BILOXI. CLOSE ENCOUNTERS is an experience ... the ultimate personal adventure ... *it is a search through the heavens for that sense of wonder ...*



TOP: The magnificent mothership built by Greg Jein hovers over the "Dark Side of the Moon" in all its glory. BOTTOM LEFT: Air traffic controllers experience a bizarre sequence of events resulting in brief encounters. BOTTOM RIGHT: A fuzzy shot of Carlo Rambaldi's hydraulic masterpiece. What Kubrick didn't dare show. Spielberg and Rambaldi's eventual concept of an extraterrestrial being.





by LOUIS ARMOUR

In about thirty or forty years when all the STAR WARS sequels have played and been rerun on television and Luke Skywalker is applying for his social imperial security, we'll turn around and look back on the films, tie-ins, merchandising and blatant rip-offs, and assess STAR WARS true contributions to the genre or if in fact the phenomenon has been detrimental to science fiction and fantasy. Until then however, we must settle for an issue by issue look at what has happened. Next issue we will begin a series of articles dealing with a total look at STAR WARS and its related phenomenon, but this issue we offer an update on the original film, the merchandising and the sequel.

For the statistically minded, as of April 25, 1978, the box office total from U.S. and Canada on SW had reached \$215,537,442. It is estimated that George Lucas' cut of the film will conservatively be \$80,000,000, with which he will establish one company to do nothing but produce STAR WARS sequels; another company will produce special effects for the sequels and other effects films when possible; another company will handle all merchandising concerning any Lucas film; and a fourth company will make just the kind of films Lucas wants — hang the system. Some who like to play with figures are whispering that the total world-wide take

may make STAR WARS the first film to bring in \$500,000,000. The science fiction film has come a long way from ROBOT MONSTER.

On July 21, 1978, STAR WARS will go into a general release and then be pulled from distribution. An all-out advertising campaign will be mounted to sell the re-release, including a massive saturation of television prime-time. So, dear reader, if you haven't contributed to the \$200,000,000 plus take, do so this summer before you lose your chance.

For those of you who haven't been tuned in to the down-pour of STAR WARS news, we offer this short rehash of the progress on the sequel. As stated earlier in this article, Lucas has established Lucasfilm Limited to produce the sequel for a budget of \$10,000,000, roughly the same budget as the original. Gary Kurtz will remain producer and the film will be distributed by 20th Century Fox. Before her death, screenwriter and SF authoress Leigh Brackett, had turned in a first draft of a script she was writing based on the second of twelve stories by Lucas called the ADVENTURES OF LUKE SKYWALKER. Lucas claims that he has quit the STAR WARS projects as director, therefore the director for the first sequel will be Irvin Kershner, noted for his direction of George C. Scott in the FLIM FLAM MAN and RAID ON ENTENBEG. All the principal actors save Alec Guinness (and Peter Cushing of course since he was killed aboard the Death Star — or was he?) have been signed for the

sequel. Exotic locations are presently being scouted with shooting scheduled to start February 1979 for release Christmas that same year (appears to be rushing it a bit, even if most of the clothing and miniatures could be used again).

It has been almost a year (as of this writing) since STAR WARS burst upon the screen and changed film and genre history. As most successful films or personalities it has spawned many movie-related items, albeit rather late in the game. Merchandisers were caught in the rain with De Laurentiis' KING KONG, losing much money as the film refused to catch on and rake in the many millions De Laurentiis promised. Burned by this encounter with a much touted fantasy film, they were highly skeptical about investing in a film such as STAR WARS that had had almost no publicity prior to its release whatsoever. When the film opened and caught on, merchandisers were scrambling to get in line with their wares — toys, t-shirts, masks and costumes, posters and much more. As they began to appear they were gobbled up by a STAR WARS hungry public. STAR WARS is not the only film to produce so many items that are simply trash, but there seems to be more of them, doing little more than over-crowd store shelves in such abundance that the public soon grows weary of seeing them. One item though, was eagerly awaited by the true fans of the film — authentic models of the many

# STAR WARS UPDATE



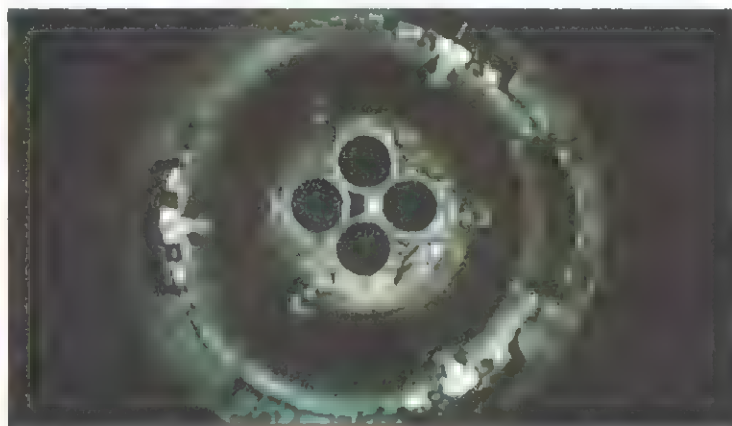
LEFT: Luke and the Princess make their daring swing across a thirty-foot chasm in the Death Star.



RIGHT: Han Solo fires at attacking stormtroopers as he and his "cargo" prepare to leave Mos Eisley.



LEFT: One of the members of Mos Eisley's lot of "scum and villainy" located in the cantina sequence. Make-up by Stuart Freeborn.



RIGHT: One of John Dykstra's marvelous effects as the life pod ejects from the Rebel blockade runner and escapes capture by Darth Vader. Wonderful model work.



space ships and robots.

Fans were left to wonder which ships and characters would be available, and of what quality would they be? Which company had the rights to produce the kits? The answer came about two months before the models would appear on the store shelves. MPC, a division of the General Mills Company, would design and produce four model kits; R2-D2, C3PO, "Luke Skywalker's" X-wing ship and Darth Vader's Tie-fighter. It was disappointing to many that the Millennium Falcon, regular Tie-fighter, Death Star or Empire battleship were not chosen to be represented.

Our personal disappointment was that MPC had received the rights to produce the models. Our experiences with MPC had taught us that their kits usually left something to be desired; both in the way the parts fit together and the lack of detail. It was pleasing though, that AMT, producers of the STAR TREK models, didn't produce the STAR WARS kits or there would have been an even more severe lack of quality in the models.

R2-D2 and C3PO both hit the markets about a month before the space ships, disappearing as quickly as they appeared. No sooner were they unpacked than they were swept up by the STAR WARS starved public. A local toy store told us the great demand prompted the prices to go up from \$3.50 to \$4.80 in most markets within weeks. We

were among the first to purchase the kits and sure enough our fears were confirmed. The kits could be good-looking, but only if you spend an uncommon length of time on them and really worked at it.

Of the two "droids" R2-D2 is the best. The model is accurate as far as detail goes, but super-realists and lovers of tiny detail will find plenty to add if the models are compared with close photos of the real thing from the film. R2 is molded in white with many parts chromed and some parts, such as the blue patches on R2's dome, are molded in a dark blue plastic. R2 features a retractable middle "leg" and small rollers under each leg to allow it to roll. The dome also rotates (manually) and the computer terminal hook-up pops out of its compartment and can be extended. The decal sheet provides blue stick-ons that require no painting on the model whatsoever, unless you're a purist.

C3PO is the sorriest of the lot. The completed kit gives the impression of a different kind of droid. The detail is severely lacking and what is there isn't very good. The model is molded in dull gold plastic with red eye pieces that look hideous. The lower body does not move but the kit can move from the waist and shoulders, thanks to some rubber bands. The worst part of this kit is the poorly sculpted head which is much too large and does not even resemble C3PO.

The X-wing model, labeled as Luke's, is pretty accurate as compared with the actual models used in the film. It is molded in white with red marking decals included. The figure of Luke however, appears slightly undersized and there is a sad lack of cockpit detail. The clear display stand included is tacky, looking like part of the BurgerKing crown. The model is a foot long with a ten inch wing span that either opens or closes for either position depicted in the film. A small R2 figure is included but the details on it are reversed! The painting guides supplied are inaccurate according to the colors actually used in the film.

Darth Vader's ship looks to be the best of the four models. Molded in grey, the ship has the best detail of the models. The tacky part of this kit is the Darth Vader figure supplied for positioning in the cockpit. Not only is he poorly sculptured, but he clearly appears to be sitting on a toilet! The cockpit lacks detail and Vader doesn't fit in the cockpit well at all. Landing gear has been designed and provided, solving the mystery of how the craft lands and rests.

All of the models share common faults as here noted. The fit of the parts is often poor. The keys and holes provided on the parts still allow some slip occasionally, most notably in the assembly of the body halves of the X-wing and Vader's ship. The models have a general lack of fine detail, and the clear plastic parts of all the kits are poor. One especially irritating remark about the models can be made regarding how the parts attach to the "trees" or runners. Even if cut with a sharp instrument, they will leave a scar on the plastic parts. In particular, a nasty scar is left on Vader ship's wings, which must be doctored if it's to look decent. The package art on all the kits is deplorable, looking too much a "rush job".

So, the question is, do we get what we paid for? Were the space ships worth their \$5.50-\$6.00 selling price? NO — but the company will make great gobs of money off the kits because the bulk of sales will be by kids who don't care if they purchase a quality product or not. They won't care if the detail isn't there or correct or that the parts do not fit together and when they do it is with gaping holes. *The point is, if a package of Buffalo chips has STAR WARS on it, it will sell, and to blazes with those of us who care, the "freaks" who are just too blamed picky, anyway. Who cares, right MPC?*

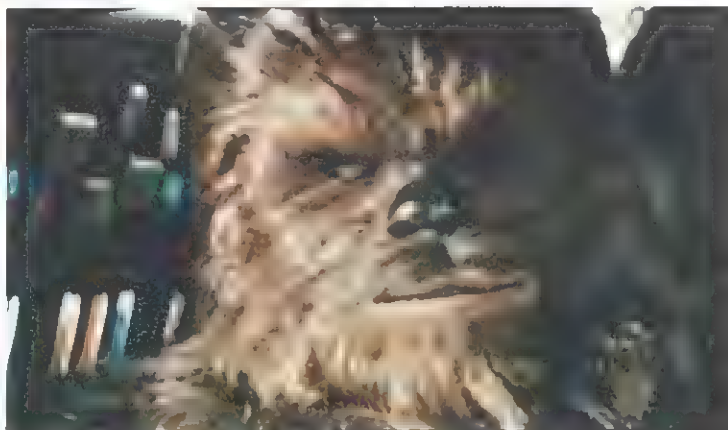
Next issue another look at merchandising and rip-offs.

# A MEDIA AND MERCHANDISING REPORT...

BELOW: Obi-Wan Kenobi encounters Darth Vader aboard the Death Star.



LEFT: Han's blaster finds targets as the stormtroopers fall at Mos Eisley. RIGHT: A colorful close-up of Peter Mayhew in his Chewbacca costume and make-up.





Would you be shocked to find out  
that the greatest moment  
of our recent history  
may not have happened at all?



# CAPRICORN ONE



ELLIOTT GOULD • JAMES BROLIN • BRENDA VACCARO • SAM WATERSTON • O.J. SIMPSON • HAL HOLBROOK • KAREN BLACK • TELLY SAVALAS

SIR LEW GRADE Presents For ASSOCIATED GENERAL FILMS  
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and HAL HOLBROOK in  
A LAZARUS/HYAMS PRODUCTION of A PETER HYAMS FILM "CAPRICORN ONE"  
with DAVID HUDDLESTON • DAVID DOYLE

Special Appearances by **KAREN BLACK** as "Judy Drinkwater" and **TELLY SAVALAS** as "Alban"

Music by JERRY GOLDSMITH • Produced by PAUL N. LAZARUS III • Written and Directed by PETER HYAMS  
Panavision® SOUNDTRACK NOW AVAILABLE ON WARNER BROS. RECORDS AND TAPES



**PG PARENTAL GUIDANCE SUGGESTED**  
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN



## CAPRICORN ONE

**CAPRICORN ONE** — A Warner Brothers film produced by Paul N. Lazarus III. Written and directed by Peter Hyams. Associate producer, Michael Rachmil. Director of photography, Bill Butler. Music by Jerry Goldsmith. Art director, David M. Haber. Set decorator, Rick Simpson. Costume designer, Patricia Norris. Key special effects, Henry Millar Jr. Special effects, Henry Millar Sr., Bob Spurlock, Bruce Mattox. Make-up, Mike Westmore. Miniature coordinator, Ernie Hubbar. Opticals and processing by CFI. Special visual effects by Van Der Veer Photo Effects. In color and Panavision. Running time: 124 minutes. (MPAA rating: PG)

### CAST

Robert Caufield .....	Elliott Gould
Charles Brubaker .....	James Brolin
Kay Brubaker .....	Brenda Vaccaro
Peter Willis .....	Sam Waterston
John Walker .....	O.J. Simpson
Dr. James Kelloway .....	Hal Holbrook
Judy Drinkwater .....	Karen Black
Albain .....	Telly Savalas
Betty Walker .....	Denise Nicholas
Hollis Peaker .....	David Huddleston

by T.A. Johnson

**CAPRICORN ONE** is one of the most exciting, tense, effective and well-mounted films to come along in years. Not strictly science fiction but bordering on the edge, the film paints a rather claustrophobic picture of a post-Watergate cover-up encompassing not only the government proper but NASA officials and technicians and various members of the armed forces, and we emphasize the word "armed". The film concerns a manned landing mission to Mars called Capricorn One, that encounters trouble and seeks to correct the situation in a most extraordinary manner.

At the very moment of lift-off the three astronauts, Charles Brubaker (James Brolin), Peter Willis (Sam Waterston) and John Walker (O.J. Simpson), are led from their space vehicle and flown to a seemingly deserted base in dry and barren country. However, as they wing their way to their secret destination the rest of the country watches as Capricorn One propels itself to Mars, completely unaware of what transpired with the flight's three astronauts. Problem here, you say? Mmmmm... could be, for you see NASA found a bug in the life support systems installed on Capricorn One; a bug that would leave its occupants dead soon after their odyssey had begun. Rather than jeopardize an already shaky public image and congressional funding, NASA's top brass decide to proceed with the scheduled flight, but fly to another site the astronauts, who will fake the in-space tv transmissions, landing on and take-off from Mars, and eventual re-entry to a heroes' welcome. No one will be harmed, the program will continue and all will be happy, right? Of course not, there wouldn't be a film if everything went correctly. Director and writer Peter Hyams



has taken a rather peculiar theory that has been floating around for years and built it into a tightly knit and suspenseful adventure yarn that works amazingly well.

This film works so well in every way that it is hard to review because the criticisms will seem so redundant and soon become ineffective. But the important point is that a quality genre film, quality on all fronts, has appeared on the screen. The script by Peter Hyams is tight, to the point, clever and contains informative and witty dialogue and situations. The characters are from the top on down literate and well defined and are people one can care about, so much so that the audience literally roots for the three astronauts and investigative reporter Elliot Gould and are intensely and honestly concerned with their well-being. The story, about a rather far-fetched scheme, is entirely plausible and convincing, reinforced by expert direction by director/writer Hyams. Hyams knows the story he wants to tell and how to tell it. There is not a single special effect in sight in this genre film in a period of effects films but it is one of the most hair-raising and exciting adventure films ever. Hyams handles the hardware with a chancing glance, not focusing attention on it except as it directly applies to the action. Two pieces of hardware are given definite character by Hyams in the two government helicopters sent to track down the three astronauts. They flit and fly about the desert, pausing in mid-air as the pilots converse, but the copters themselves hover facing each other and give the impression of two huge green bugs communicating in some weird means of their own. Only much later in the film does the audience see the pilots and even then they are garbed entirely in green with flight helmets concealing their features and adding an insect appearance to their movements. The two copters eventually engage in an aerial dog-fight with a crop-duster piloted by Telly Savalas that equals and often surpasses any chase so far on the screen. Beautifully directed and choreographed, the flight chase is tops in screen excitement.

The cast is first-rate as Elliot Gould gives one of his most restrained and impressive performances so far. I didn't know Gould could be so unobjectionable for such a long period. James Brolin as the flight commander aboard Capricorn One gives his best performance so far, also, even though he

tried so hard in GABLE AND LOMBARD and THE CAR. He and his astronaut crew are true heroes and must be commended for their performances. Hal Holbrook gives his all as the villain of the piece, but a villain of a different nature. Holbrook portrays a high NASA official, friend of Brolin, who is forced by circumstances and misplaced priorities and loyalties to envelope his technicians and crew in this bizarre hoax. Not an evil man, but a mis-guided one who sees no other way out of his predicament, even if it means murder. Brenda Vaccaro is excellent and touching as Brolin's wife who reacts to his "death" with courage and dignity.

The technical aspects of the film are tops. The photography suits the entire look of the film; clear, crisp and airy. The aerial camera work is superb and full of excitement. The few moments in the air in this film far surpasses for excitement the aerial work in a film such as THE GREAT WALDO PEPPER, a film totally concerned with aerial work. The soundtrack of the print we viewed was incredibly dirty and garbled and so it is impossible to determine the quality of the sound department, however, the score composed by Oscar-winner Jerry Goldsmith is one of his best. Goldsmith has been for many years a good and reliable tunesmith, but he has been surpassing himself for the past few years. His scores are becoming some of the best and most memorable scores, certainly for this period of film history. THE WIND AND THE LION, CHINATOWN, THE OMEN, DAMIEN-OMEN II and now CAPRICORN ONE rank him as one of the finest composers in America. The score for CAPRICORN is melodic and driving in its intensity and worth a second listen. The soundtrack album on Warner Brothers Records is technically excellent and is a fine testament to Goldsmith's talent and power. It is a must for soundtrack collectors.

As noted earlier CAPRICORN ONE is truly an adventure film and as such creates definite heroes in the astronauts; the audience caring a great deal about their eventual outcome. Therefore it is a pleasure, and somewhat of a surprise, to note that for a change the good guy wins, ending the film on an upbeat emotional surge. A good feeling for a change since it seems the only upbeat endings around these days are largely genre films, i.e. STAR WARS, CLOSE ENCOUNTERS and CAPRICORN ONE. These films are successful so it is not without in-

terest we consider that maybe today's audiences are moving away from the violent trend of the past years. It is satisfying to see a successful film, an exciting film, an upbeat film, a good, quality film and to realize they are all a genre film for a change. See this film and help promote quality genre films for only the attendance of the people will promise us more of top quality films.

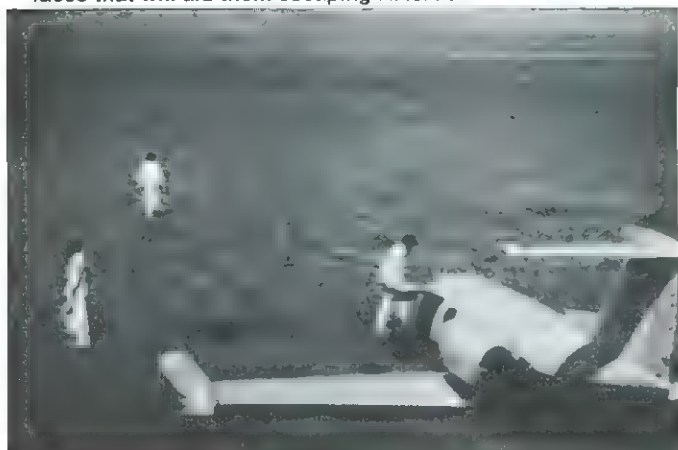
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LEFT: The three astronauts set across the desert in search of friendly faces that will aid them escaping NASA's assassins. RIGHT: The studio-faked Mars landing.







## DAMIEN OMEN II

DAMIEN - OMEN II — A Twentieth Century Fox film. A Harvey Bernhard Production in Association with mace Neufeld. Produced by Harvey Bernhard. Directed by Don Taylor. Screenplay by Stanley Mann and Michael Hodges based on characters created by David Seltzer. Story by Harvey Bernhard. Director of photography, Gil Taylor. Miniatures by Chuck Taylor. Music by Jerry Goldsmith. Running time: 109 minutes. (MPAA rating: R)

### CAST

Richard Thorn ..... William Holden  
Ann Thorn ..... Lee Grant  
Damien Thorn ..... Jonathan Scott-Taylor  
Mark Thorn ..... Lucas Donat  
Bugenhagen ..... Leo McKern  
Aunt Marion ..... Sylvia Sidney  
Sergeant Neff ..... Lance Henriksen  
Bill Atherton ..... Lew Ayres  
Paul Buher ..... Robert Foxworth  
Joan Hart ..... Elizabeth Shepherd  
Dr. Charles Warren ..... Nicholas Pryor

by T.A. Johnson

THE OMEN part one created a rather terrifying image of a cherub-faced little boy of six years as the true son of the devil, the anti-Christ. Under the skillful eye and hand of director Richard Donner; a masterful script by David Seltzer, based on his book THE OMEN; a highly talented and polished cast and a brilliant Oscar-winning score by Jerry Goldsmith, the film recounted the gruesome and mystifying deaths and occurrences that led Robert Thorn (Gregory Peck) to consult the exorcist-archaeologist, Bugenhagen (Leo McKern) in the matter of killing his adopted son, Damien. Regardless of religious beliefs, the audience was caught spellbound and horrified as the film unfolded before them. The events on the screen could be explained as a series of bizarre and maddening coincidences or the work of a true, existing devil. The inevitable sequel, DAMIEN — OMEN II, leaves no doubt in the viewer's mind that each event depicted is evidence of an existing devil . . . of his son, the anti-Christ.

OMEN II is the continuing story of Damien Thorn, who now lives with his uncle Richard Thorn, his aunt Ann and his cousin Mark. Damien is about to turn thirteen and will, as believed by many cultures, acquire at that age a full awareness of his identity and purpose in life. A worthy successor to the original film, OMEN II does suffer from a rather heavy melodramatic hand. The circumstances leading to and surrounding Damien's revelation are somewhat clumsily handled, as though director Don Taylor

The first time  
was only a warning.



# DAMIEN OMEN II

(ISLAND OF DR. MOREAU) wasn't sure how to handle his "hot-potato" directorial chore. Wanting to make sure the audience "caught on" very quickly that they were indeed about to view a grisly sequel, faithful to the subject matter and tone of the original film, one is immediately thrust into the heart of things with little or no background on this film's characters. With no obvious justification or explanation, Damien's aunt Marion is already, at the very beginning of the film, both frightened and angered with the boy and it is generally the same with others in the course of the film; they are, with little evidence, very easily persuaded of Damien's true origins. Jerry Goldsmith's hypnotic music heavily underscores and punctuates with ominous clarity that "something

frightening this way comes". Once one is accustomed to the rapid presentation of events, the film proceeds on its business of story-telling and shocking the audience with great glee.

The story begins with the events directly following the previous film, and then skips ahead seven years. Mere days after the news reported of Robert Thorn's mysterious death and madness, the archaeologist Bugenhagen, again Leo McKern, recounts to a younger archaeological friend his convictions of Damien's true parentage so that the child might still be killed by his new guardian, Richard Thorn. The young archaeologist is understandably skeptical of Bugenhagen's story and therefore is taken to the old man's digs for proof. They discover at the digs an ancient wall painting that clearly depicts the face of the son of the devil. It is the face of Damien Thorn. However, the inevitable happens and both men are buried alive in rubble, under the watchful eye of a large foreboding raven.

Seven years later sees young Damien about to turn thirteen and become aware of his true destiny. As has become ritual con-



cerning Damien, bizarre and horrible deaths occur as each person becomes dangerous to the being or future of young Thorn. The deaths range from the frightening, but mundane, to the horrifyingly grisly. The audience is subjected to heart failure, stabbings, fires and perhaps the most psychologically frightening death as a man trapped beneath a frozen body of water claws his way along the current beneath the ice in an effort to break free before the cold and lack of air kills him. A very claustrophobic feeling engulfs the audience as the camera reveals from beneath the ice the view of the victim, that of his friends above watching him die. William Holden, somewhat mechanical during spots in the film, is particularly effective during this sequence as anguish and horror fills his face at such a cruel death for his close friend. An utter sense of hopelessness fills the audience as the camera pulls back revealing Holden kneeling over a hole in the ice and the other skaters spasmodically racing around the ice, useless but grasping at any hope even though all is lost. The most grisly death occurs in a hospital elevator as the car falls to the depths of the shaft, suddenly stops and to the relief of the audience appears safe after all; then the camera observes as a cable snaps loose and plummets down the shaft at breakneck speed. The audience is horrified as the falling cable penetrates the car and slices the man across the stomach and in two pieces. A dazzling array of fireworks, flying crystalized glass and sausage-like human debris fills the screen in slow-motion. A grisly and totally uncalled-for excessively gory death far surpassing the

shock of the decapitation scene in OMEN I. This film seems to pride itself in discovering new ways of presenting death and gore to frighten its audience, although some deaths depicted are not as bad as they could have been. We are firm believers that what the eye doesn't see is most effective and that such a death scene as the "elevator cable and sausage" in DAMIEN is unworthy of a crafty and inventive filmmaker, even if the object is simply to feed a gore-hungry audience. The effects are well-done, if not in good taste, and work well on the screen. The opening sequence of the digs falling in on Bugenhagen are reinforced by a remarkably well-done miniature of the top-side stone building caving in and around the two archaeologists.

Warner Brothers made a grave mistake in their sequel to the popular film, THE EXORCIST, when they allowed John Boorman to rework the entire approach. That is, it was wrong from a financial standpoint, since the audience wanted and expected the original film and effects all over again, only moreso. Twentieth Century Fox wisely chose not to fool with success and made OMEN II merely chapter two in a serial-like chapter-play, a carbon-copy in style and mood. By and large Don Taylor did a good job in preserving the quality and mood of the original successful film. OMEN II has its faults, primarily too much attention to clever and disgusting deaths, but we must admit that as a sequel we only wish other sequels were as successful. Technical aspects of the film are generally first-rate with beautifully atmospheric photography, the changing seasons reflecting the changing emotions inside Damien. Upon the full revelation of his

identity, Damien does a rather clichéd run through the forest with a questioning "why me?" on his lips. Although a time-worn device, the scene is handled well by young Jonathan Scott-Taylor/Damien, director Taylor and director of photography, Gil Taylor (STAR WARS). As noted, the direction is usually first-rate but the director is especially adept in the way he handles young Damien, getting the most from a studious young actor, out of a difficult role. One particularly effective shot for us is when, at the end of the film, Damien walks out of the Thorn Museum and gazes out at Chicago's night lights and activity, gazing at his potential kingdom and feeling his full powers, or at least a full awareness of his powers to come. A particularly frightening moment in a film with many frightening moments.

The cast is, on the whole, also first-rate. Lance Henriksen as Sergeant Neff and Robert Foxworth as Paul Buher, are somewhat stiff and mechanical as followers of the devil, playing their roles in a planned and carefully rehearsed manner, allowing them to be spotted as "bad guys" right off. William Holden and Lee Grant are both wonderful and very strong in their presentation, although Holden's character should have needed more concrete evidence to be convinced of Damien's true parentage. Holden and Grant, offering their careful expertise to the film, are worthy successors, albeit secondary, to Gregory Peck and Lee Remick. Jonathan Scott-Taylor, 14 years old at the beginning of filming, a member of England's Royal Shakespeare Co., is really quite effective as Damien, giving a wide range of emotions and talent and control to his role.

OMEN II is the first in a series of three sequels to OMEN I depicting the rise of Damien to the Presidency of the United States and eventual Armageddon. Not for the weak-at-heart, the films are a true product of our times as mankind looks at the conditions of the world and sees all manner of devils around him. For those who believe in the teachings of the Bible the films are a frightening, terrifying vision coming true. Despite its shortcomings OMEN II works quite well and continues a Twentieth Century Fox tradition of presenting quality genre films. For those with enough foresight, this film will tell you the manner by which Damien will achieve the ultimate downfall of mankind and does indeed present food for thought.



LEFT: Jonathan Scott-Taylor as Damien Thorn. RIGHT: Elizabeth Shepherd is pursued by the ever-present embodiment of evil, the glaring raven.

LEFT: Ylgael's Wall clearly depicts Damien Thorn as the son of the devil. RIGHT: Lew Ayres' terrifying death under the ice as he freezes and drowns. Another victim of the devil's son.





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We still have just a few copies of our first issue available. If you missed the detailed and exclusive interview with STAR WARS' effects director John Dykstra in our premiere issue, here is your chance to get it. Just send \$3.50 plus \$ .50 postage and handling using the coupon below.

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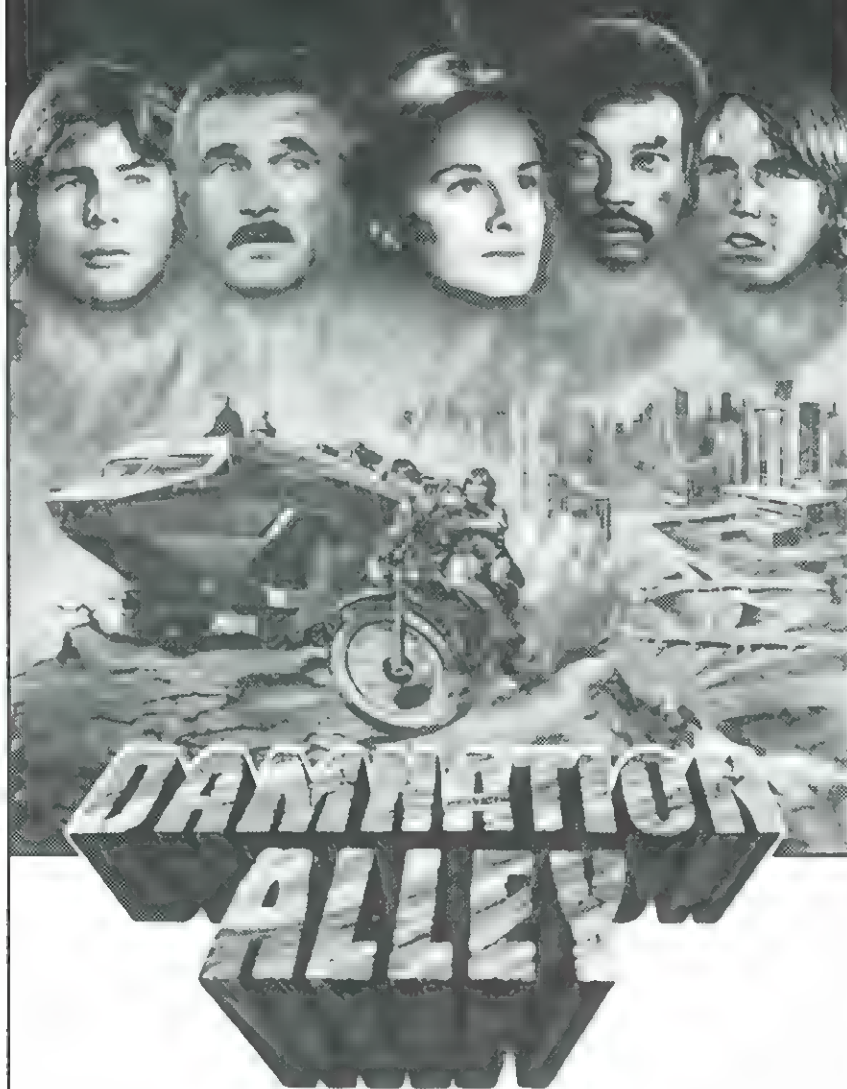
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20TH CENTURY-FOX PRESENTS • DAMNATION ALLEY

JAN-MICHAEL VINCENT • GEORGE PEPPARD • DOMINIQUE SANDA • PAUL WINFIELD • JACKIE EARLE HALEY

Executive Producers HAL LANDERS and BOBBY ROBERTS

Produced by JEROME M. ZEITMAN and PAUL MASLANSKY

Screenplay by ALAN SHARP and LUKAS HELLER From the Novel by ROGER ZELAZNY

Music by JERRY GOLDSMITH • Directed by JACK SMIGHT



YOU HAVE SEEN  
GREAT ADVENTURES.  
YOU ARE ABOUT  
TO LIVE ONE.



PG



**DAMNATION ALLEY** — Twentieth Century Fox release. Executive producers Hal Landers and Bobby Roberts; produced by Jerome M. Zeitman and Paul Maslansky; directed by Jack Smight; screenplay by Alan Sharp and Lukas Heller from the novel by Roger Zelazny; film editor Frank J. Urioste; production designer Preston Ames; music by Jerry Goldsmith; director of photography Harry Stradling, Jr.; associate producer Maury Cohen; art director William Cruse; second unit director Michael Moore; production manager William C. Davidson; second assistant director Bart Roe; assistant director Donald Roberts; stunt coordinator Dean Jeffries; assistant editors Willie Novarro, Pat Shade; orchestration Arthur Morton; music editor Len Engel; sound editors Ed Rossi, William Hartman, Richard Sperber; recording mixer Bruce Bisenz; rerecording mixers Paul Wells, Theodore Soderberg, Douglas Williams; special effects Milt Rice; micro-photography Ken Middleham; laser consultant Clyde L. Tichenor; visual effects editor Margo V. Anderson; optical cameraman Joseph Wallikas; laser animation Mimi Gramatki; assistant editor Carole Keliglan; set director Norman Rockett; property master Donald Nunley; key grip Thomas May; gaffer Clifford Hutchison; makeup Lon Bentley; hairdresser Evelyn Preece; wardrobe Michael Hoffman and Jennifer Parsons; casting by Mike Fenton - Jane Feinberg. Running time: 91 mins. (MPAA rating PG)

#### CAST

Tanner .....	Jan-Michael Vincent
Denton .....	George Peppard
Janice .....	Dominique Sanda
Keegan .....	Paul Winfield
Billy .....	Jackie Earle Haley
Perry .....	Kip Niven
Man/Guard .....	Robert Donner
Mountain Man No. 2 .....	Seamon Glass
Technician .....	Trent Dolan
Haskins .....	Mark L. Taylor
Colonel .....	Bob Hackman
Burning Man .....	Erik Cord
Air Policeman .....	Terrence Locke

by S.W. Jones, III

"... the turbulent, suspenseful story of a tiny band of survivors making a cross-country journey over a continent ripped by nuclear war" is how the publicity release describes Twentieth Century Fox's first science fiction film since STAR WARS burst upon the cinema scene last spring — SUR-



VIVAL RUN. No, make that DAMNATION ALLEY. Wait, change that back to SURVIVAL RUN. Okay, enough is enough. I think it's safe to say they finally settled on the title Roger Zelazny gave to his novel upon which the film is based, DAMNATION ALLEY. It seems executives at Fox couldn't decide just what to call the film, the title being changed more times than a diaper.

DAMNATION ALLEY is the story of a small group of people having survived a cataclysmic third world war, who travel across the wasteland that was the United States and their perils during the trip. Our two primary heroes, Tanner (Jan-Michael Vincent) and Major Benton (George Peppard) are first seen going to their posts in the underground missile launch site. Shortly after assuming their posts, with no explanation or reason of any kind, the world is mechanically thrown into a devastating nuclear war. We watch as Benton and Tanner coldly and methodically fire their missiles in retaliation.

After the world-wide holocaust, the survivors manning the underground Air Force complex settle into a routine and discouraged life. At some time following the war, Tanner and his artist friend Keegan (Paul Winfield) are technically discharged and therefore take up residence in an abandoned section of the complex.

Meanwhile, Benton and fellow officer, Perry (Kip Niven) have spent their days in the complex's machine shop and garage building two monstrous landroving craft called Land Masters; craft that were intended to travel across the ravaged United States in search of other survivors. However, sud-

denly through the careless disposal of a lit cigarette, the installation is torn apart by terrific explosions. Rescues are attempted but the inferno is just too much. The only survivors of the installation are those four who were not close to the actual quarters — Tanner, Keegan, Benton and Perry. Together they set out in the two Land Masters to run Damnation Alley, or more or less the middle west and eastern part of what was the United States.

Encountering Mother Nature gone wild, Perry and Keegan in their craft run foul a freak storm of awesome power. The Land Master is damaged beyond repair and Perry is killed, thus forcing Keegan to ride with Benton and Tanner. Together they proceed eastward and encounter Janice (Dominique Sanda) in the ruins of Las Vegas, and a young boy, Billy (Jackie Earle Haley), abandoned in the desert. Do they make it? Do they survive Mother Nature gone wild? Does anyone care? I'll leave that for you to discover.

Jan-Michael Vincent, who portrays Tanner, is not the Tanner one would expect after reading Zelazny's novelization. The Tanner from the film and the Tanner from the book could not even exist in the same room together; they are that different, but over-all, the film Tanner is acceptable.

The most ludicrous performance of the film is turned in by veteran actor George Peppard. His Major Benton could be more believable if not for the ridiculous southern accent that is unrealistic and totally uncalled for. I can only recall a worse accent in ROOTS, when actress Sandy Duncan portrayed a "Southern Belle". The screenwriters have promoted Benton from his posi-

tion in the novel as Secretary of Transportation of the nation of California. From less than ten pages in the book to a major film character is quite a promotion!

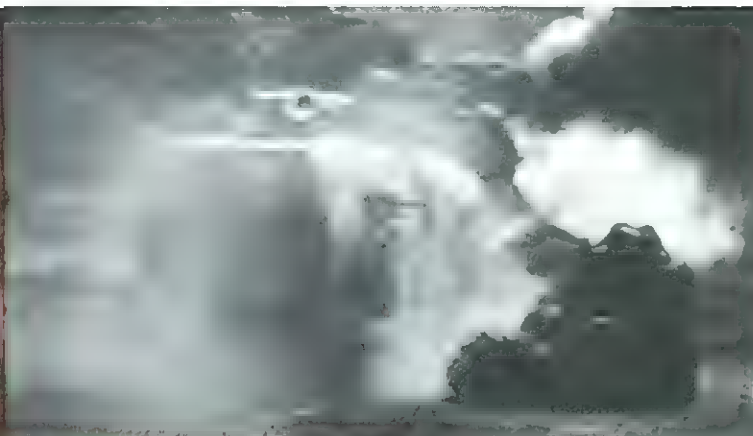
The real star of the film is the Land Master. It weighs 21,800 pounds and is 35 feet long and 12 feet, eight inches tall. It is powered by a 391 Ford Truck Industrial Engine featuring special engine components and utilizes an automatic Allison Truck Transmission with a transfer gear case and front and rear drive. Constructed by Academy Award-winning production designer Preston Ames and Dean Jeffries of Jeffries Automotive Styling, the Land Master is perhaps the largest functioning vehicle constructed specifically for use in a motion picture. The Land Master took five months of round-the-clock work to complete. It's twelve wheels, in four triangle-shaped clusters of three wheels each, make it capable of conquering the most difficult terrain.

Unfortunately the producers seem to have spent more money and time perfecting the gimmicks in the film rather than the special effects and opticals, for the effects and opticals suffered greatly. Tanner has at the beginning of the film, an encounter with giant scorpions that look stupid and left over from Bert I. Gordon. Combined with microphotography of real scorpions, are mechanical moving scorpions that are as ex-

TOP NEXT PAGE: Jan-Michael Vincent as Tanner. BOTTOM NEXT PAGE: Missile control room as the nuclear disaster begins.



LEFT: One of the bizarre electrical storms that plague Damnation Alley



RIGHT: One Land Master encounters a freak wind storm and several tornadoes.



LEFT: Giant "killer cockroaches" force a quick retreat.



RIGHT: A quick retreat.



citing as stale bread. The effects work here was exceptionally hokey.

The giant, well, overly large . . . killer cockroaches that rather gruesomely kill Paul Winfield look okay in some shots, including the close-up of them having poor Paul for lunch, which was really unnecessarily gory. However, the scenes of the bugs moving en masse look exactly what they are, fake bugs being pulled along the ground through some mechanical means, as though they were all applied to a very thin net and the net was dragged along the ground by someone off-camera.

The spectacular skies that were representative of "Nature gone wild" were just so much "razzle dazzle". That is, flashy, non-descript images matted in over the real sky were supposed to fool us into believing this was our atmosphere in turmoil. It might have worked better had not the sky mattes actually jumped and moved every four to five minutes, completely out of sync with the live-action photography of the ground!

Perhaps the most offensive effects were those representing the Earth shifting back on its axis toward the end of the film.

First of all, those unfamiliar with the book or even basic science fiction plots might not have even understood what was happening with most of the effects, for no explanation was given, even among the characters in the film, as to what was going on. I'm sure few realized that the Earth was indeed shifting back on its axis, and not even we could understand how in those few short hours of that tremendous shift that the eastern portion of the country returned to normal skies, landscapes, paved roads and white-picket fences!

What really tore me up concerning the effects in this multi-million dollar follow-up to Fox's own STAR WARS, was the actual sequence depicting Detroit during the shift of the Earth back to its own normal axis, when the city and our heroes are swamped by a huge tidal wave, engulfing everything in its path. The sequence is interesting because it is almost totally stock footage, i.e. footage already shot and used in already released films. This sequence was derived almost totally from two films; first the sequence in Universal's EARTHQUAKE in which the Los Angeles dam burst, and two, various sequences of the destruction of Atlantis the lost continent in George Pal's film, ATLANTIS THE LOST CONTINENT made in 1960 by MGM.

Not even the effects shot for this sequence by Fox's own DAMNATION ALLEY effects crew worked. During the tidal wave the audience is conscious of the Land Master being buffeted around in the giant wave, righting itself and bobbing to the surface where it then proceeds to the nearest shore. The various monster films from Japan could only produce miniatures and effects worse than these.

Jerry Goldsmith, noted composer for his Oscar winning THE OMEN and other fine scores such as THE WIND AND THE LION and CHINATOWN, did the honors for DAMNATION ALLEY. His music for this film however, was just so much more background music, not exactly the pits, but not what this master is capable of.

All in all, the plot is rather interesting and the film somewhat entertaining, although the film was quite a departure from the novel. I know that film adaptations rarely



follow the original work to the letter, but this is the most fouled up adaptation I can recall seeing. The film is more deserving of the SURVIVAL RUN title originally used, but DAMNATION ALLEY was probably used to sucker in that ready-made audience comprised of Zelazny fans and readers. I am sorry for them and the author. Besides the financial compensation, few science fiction, fantasy and horror authors have seen their brain-children fully realized on the screen. It is a shame that so much money was spent on this film and even after the success of Fox's own STAR WARS, DAMNATION ALLEY turned out to be just another expensive B film. If you loved the old B science fiction films of the fifties the way I did, then this film should at least be a fun evening or afternoon.



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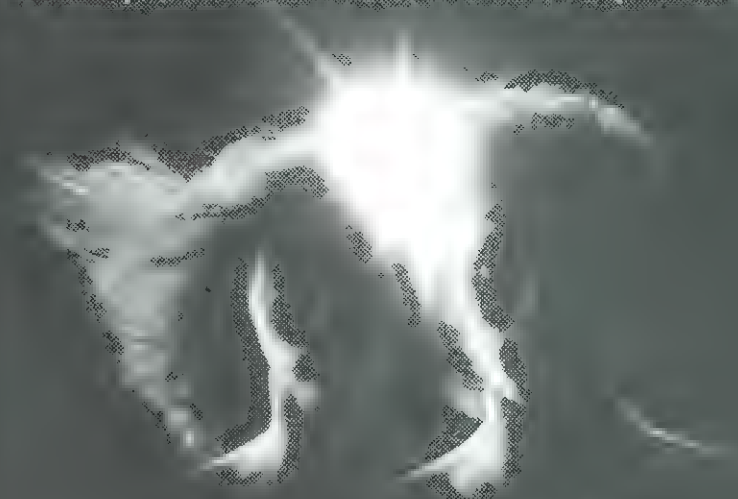
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## THE FURY

A FRANK YABLANS PRESENTATION  
A BRIAN DePALMA FILM

THE FURY

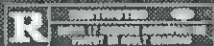
KIRK DOUGLAS JOHN CASSAVETE CARIE ANGER  
CHARLES DURNING AMY IRVING ANDREW STEVENS

Produced by FRANK YABLANS

Directed by BRIAN DePALMA Executive Producer RON PREISMAN

Screenplay by JOHN FARRIS Based upon his novel

Music JOHN WILLIAMS Soundtrack Album on ARISTA RECORDS &amp; TAPES



Many mornings I sat watching the early B western, suspense tales about secret agents and detectives, tales of the good guys vs. the bad guys and the like. The excitement of those is vivid in my memory. It is the same type of excitement of suspense, that is created in Brian DePalma's *THE FURY*.

The film, concerning a search of ideals in fantasy and fact, depicts Peter (Kirk Douglas), a former government agent who is looking for his son, Robin (Andrew Stevens), who was spirited away during a faked terrorist raid designed to provide a cover for his disappearance and an excuse for the murder by the government (ours) of his father, Peter. For you see, Robin has special psychic powers that the government wants to exploit (where have we heard that tune before?). Peter enlists the aid of Gillian (Amy Irving), a psychic, who reads minds, moves objects without touching them, and makes people bleed through physical contact.

The film moves with incredible speed through one action sequence to the next, taking the viewer along hanging on for dear life. From the opening shots of a terrorist raid to a high speed chase through downtown Chicago to the explosively gruesome climax, *THE FURY* gives excitement, action and suspense.

But that's about it.

For all its action and suspense, *THE FURY* leaves the viewer with a feeling of emptiness. Although DePalma is a master at creating suspense through innocent people (ala Hitchcock), he fails at giving life to his characters. Somehow, a richness, a deepness, to the personalities in the film is absent. And yet, Kirk Douglas gives a certain vital energy to Peter, while Amy Irving gives a picture of sensuous, innocent beauty. Unlike *CARRIE*, the viewer is not apt to side emotionally with Gillian and thereby agree with her terrible vengeance meted out at the end of the film. This may be due to the fact that in *CARRIE* there was a certain down-homeness in the mousey little girl that was

## THE FURY



**THE FURY** — Twentieth Century Fox release, produced by Frank Yablans. Directed by Brian DePalma; screenplay by John Farris based upon his novel; executive producer Ron Preisman; associate producer Jack B. Bernstein; director of photography Richard H. Kline, A.S.C.; music by John Williams; production designer Bill Malley; costumes designed by Theoni V. Aldridge; edited by Paul Hirsch; production manager Jack B. Bernstein; assistant director Donald E. Heitzer; second assistant director Kim C. Friese; script supervisor Ray Quiroz; camera operator Albert Bettcher; process coordinator Bill Hansard; stunt coordinator Mickey Gilbert; art director Richard Lawrence; set decorator Audrey Blasdel-Goddard; property master Bill Bates; gaffer Ed Carlin; key grip Howard Mase Hecotr;

assistant editors Maria Iano and Pat Shade; construction coordinator Hendryk Wynands; men's costumer Seth Banks; women's costumer Margo Baxley; hair stylist Emma M. diVittorio; production mixer Hal Etherington; re-recording supervisor Dick Vorisek, Trans Audio; music editor Robert Raff; Sound Editor Dan Sable, Trans Audio; men's clothing by Botany 500; sporting equipment provided by A.M.F.; makeup supervision William Tuttle; special makeup effects Rick Baker; special effects A.D. Flowers; casting by Lynn Stalmaster; titles by Joe Caroff and Burt Kleeger; color by DeLuxe; filmed in Panavision. (MPAA rating: R)

Peter ..... Kirk Douglas  
Childress ..... John Cassavetes  
Hester ..... Carrie Snodgrass  
Dr. Jim McKeever ..... Charles Durning  
Gillian ..... Amy Irving  
Susan Charles ..... Fiona Lewis  
Robin ..... Andrew Stevens  
Dr. Ellen Lindstrom ..... Carol Rossen  
Kristen ..... Rutanya Alda  
Mrs. Bellaver ..... Joyce Easton

Raymond ..... William Finley  
Vivian Nuckells ..... Jane Lambert  
Blackfish ..... Sam Laws  
Robertson ..... J. Patrick McNamara  
Mrs. Callahan ..... Alice Nun  
LaRue ..... Melody Thomas  
Cheryl ..... Hilary Thompson  
Lander ..... Patrick Billingsley  
Greene ..... J.P. Bumstead  
Chase No. 1 Driver ..... Barry Cullison  
DeMasi ..... Jack Callahan  
Bob ..... Dennis Franz  
Chast No. 1 Shotgun ..... Anthony Hawkins  
Marty ..... Michael O'Dwyer  
Dr. Ives ..... Felix Shuman  
Arab Prince ..... Albert Stevens  
Deborah ..... Anne Brunk  
Woman (Van Buren) ..... Eva Cadet  
Drunk (Van Buren) ..... John Roche  
Nuckells ..... Gordon Jump  
Mother Nuckells ..... Eleanor Merriam  
Garbage Man ..... Harold Johnson  
Nelson ..... Wayne Dahmer  
Man ..... Joe Finnegan  
Betsy ..... Katherine Francour  
Pam ..... Daryl Hannah



tormented by her classmates. In *THE FURY* there is none of that hominess that we can identify with in most cases. The audience is asked to accept a great deal by faith what with chase scenes through downtown Chicago, cloak and dagger antics, blood pouring from everywhere by a mere touch, etc. In *CARRIE* a certain reality exists. In *THE FURY* it does not.

The investigation of ESP and telekinesis in films is nothing new. George Pal's *THE POWER* and TV's *STAR TREK* ("Where No Man Has Gone Before" and others) both deal with superhuman abilities of the mind with chilling possibilities. Rilla's frightening *VILLAGE OF THE DAMNED* relates the story of an English village which is held at bay for a few hours by an unknown force. Most of the women become pregnant and bear some unusual children. These children can control the minds of others and attempt to take over the world and attempt to take over the world. Other films that fit into the category are; both *EXORCIST* films, *THE PEOPLE, FORBIDDEN PLANET*, *RETURN FROM WITCH MOUNTAIN*, *CHILDREN OF THE DAMNED*, *THE MAN WITH THE X-RAY EYES*, and of course, *CARRIE*.

It is unfortunate that ESP, telekinesis, and other paranormal abilities have been the subject of "horror" films. It is rare if such psychic abilities are looked on as benefits to society.

With *THE FURY* we are provided a look into DePalma's obsession with ESP. But one only wonders whether he wanted to provide a vehicle for an excursion into the paranormal or a violent film filled with gore. There are shootings, impailings, bloodletting, and more. The viewer might think that at times he/she might have been watching *THE WILD BUNCH*. However, DePalma's work is far better than the gruesome effects of *THE EXORCIST*: there are none of the childish antics here.

DePalma's use of slow-motion for a special unreal quality in parts of the film was effective. It is this unreal quality, however, that is the major drawback of the film. Throughout the film the viewer often chokes on what he sees; secret agents blindly chasing one another in Chicago fog, total transformation of a person's personality (no, it is not demon possession, although it appears to be that in the film), the whole idea of the government spending millions of dollars on ESP research, etc. This unreality hurts the credibility of the film.

DePalma could have used this film to answer questions being asked by the public for years concerning the paranormal rather than a gruesome epic. Does humankind have paranormal abilities and potentials for awareness, communication, and action not fully realized? What functions facilitate (or inhibit) the functionings of these paranormal abilities? Can we develop these abilities so that they can be easily observed, measured, and evaluated? Can we learn to use these abilities more effectively so that they can be usefully and beneficially applied, thereby increasing or improving our well-being and the well-being of others? Perhaps these questions can be summed up when we ponder life's ultimate mysteries — Who am I? Why am I here? Where am I going? Better yet, where is DePalma going and where will he end up? It is one thing to make a film exploring the possibilities of the paranormal, it is



TOP: Amy Irving as Gillian. TOP MIDDLE: Kirk Douglas as Peter, Robin's father. BOTTOM MIDDLE: Gillian and Peter search for Robin. BOTTOM: Andrew Stevens as Robin



another to make another than panders to the public's taste for blood.

I also think that DePalma could have been a bit more scientific in this conception of testing Gillian for psychic ability. The tests that were given in the film at the Paragon Institute were mere child's play. Any magician worth his salt could have been able to fool the pants off of the directors of the Institute in the film. The next time DePalma wants to make credible tests for determining whether or not a person is psychic, he shouldn't go to the scientists but to the magicians and palm readers. As they say, "It takes a thief to catch a thief."

For all its shortcomings, *THE FURY* is a chillingly haunting film. It is one in which the thrill-seekers will find enjoyment and more than enough gore for their liking. Director DePalma has become a master at scaring the pants off of theatre-goers across the country. His use of slow-motion, which has in many cases become cliché by now, works amazingly well, enhancing not only the meaning of the sequences but the viewer's awareness and understanding. This film seems to suffer a little from the C.I.A. angle, super-spies and all that, although important to the plot of this film, it all seems a little far fetched, but in the hands of DePalma, it all works.

The direction, photography and makeup effects all work to serve up an unusual brand of terror that leaves the audience with a washed-out feeling. The pay-off to this film is questionable in taste but certainly effective. One tends to wonder though, would Gillian do such? For those of you who have not seen the film, without actually giving the climax away, Gillian exhibits an act of horrifying violence that demonstrates an awareness on her part that until this point in the film has not been present, or at least, obvious. Perhaps in his dying thoughts Robin imparted his knowledge and powerful capabilities to Gillian, but until then, she is unaware of her own true abilities. The ending is so violent that I wonder at its necessity. However, wondering is pure folly since the ending is there and must be accepted. It is a powerful and shocking conclusion to a frightening and powerful film that not only entertains but raises important questions concerning the true psychics and so-called freaks and misfits in our real world.

Other than the actors and director, the single most important element in *THE FURY* is the musical score. It is becoming cliché to compliment a John Williams score, but the simple fact is the man is brilliant. He seems to improve with each successive score. It is an overpowering score; haunting and melodic, Williams' score underscores the film brilliantly and stays with the listener for quite some time after the film has ended. Owners of the soundtrack album by Arista Records will find it a masterful recording of a masterful score, a fitting and proper historical record of a great score by an equally great composer.

*THE FURY* is not a superb film, but I dare call it a masterful one. Another in DePalma's growing line of psychic adventures. For lovers of the genre it is a must. For the average film-goer, solid entertainment, but be warned — *it'll scare hell out of you.*



# THE HOBBIT

THE HOBBIT — An NBC made-for-television movie. Rankin/Bass Productions. Written by Romeo Muller based on J.R.R. Tolkien's THE HOBBIT. Music by Maury Laws. Lyrics by Jules Bass. Directed by Arthur Rankin, Jr.

Bilbo Baggins .....	Orson Bean
Gandalf the Wizard .....	John Huston
Smaug .....	Richard Boone
Elrond .....	Cyril Ritchard
Thorin .....	Hans Conried
Gollum .....	Brother Theodore

by Claude Saxon

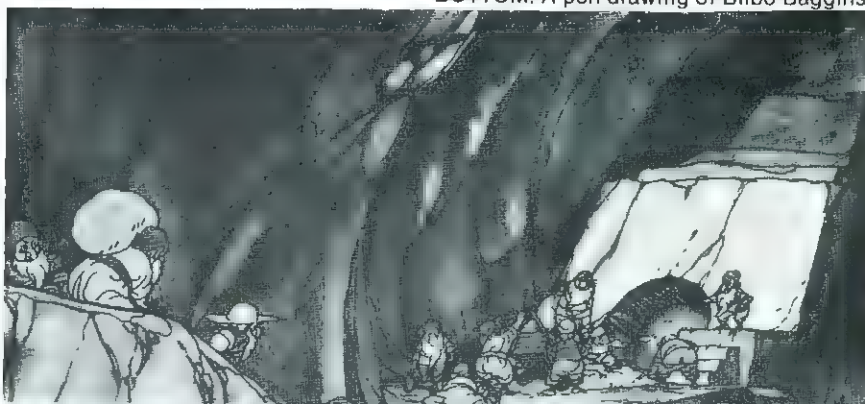
November, 1977 will be remembered by many fantasy fans for the Rankin/Bass production of the J.R.R. Tolkien classic, THE HOBBIT. Sparse, carefully orchestrated publicity had kept many Tolkien fans watching their TV schedules for the long-awaited feature and insured their turning it on that Thanksgiving weekend. Many were apprehensive about the quality of the production to come. Rankin/Bass, whose past efforts had included cartoon and stop-motion animated TV specials as well as a couple of theatrical cartoon features, had a spotty reputation at best...

THE HOBBIT is a full-fledged novel, an eventful narrative with too much happening in it to be covered in a ninety-minute including-commercials television special. (I have no intention of reprising the plot of THE HOBBIT. If you haven't read it, put this magazine down immediately, buy or borrow a copy and treat yourself to an excellent fantasy adventure. We'll be here when you get back.) The task of adapting book to screen fell to one Romeo Muller, who evidently loved Tolkien's work so much that he was loth to discard a single bit of it. Only one incident, the stay at the home of Beorn, the shape-changer, is missing. The rest of the book is there, simplified at times and often truncated to the point of being incomprehensible to someone who has not read the book, but complete and in place; a very crowded ninety minutes.

The animating shows the same interest in the material being handled, tempered with a knowledge of the abilities of the animators. The Rankin/Bass animation team carefully steered clear of the complicated task of animating fight scenes, substituting optical effects whenever possible. This seems to have been sound judgement on their part, for the one battle scene that appears in the story, a long shot of the battle of the Five Armies, resembles nothing so much as a riot in a flea circus. The drawings being animated are more complex than the usual animator's art, colored in soft tones that are a treat to the eye, they convey very well the atmosphere of the Tolkien story. Gandalf and the dwarves look suitably venerable; the goblins suitably horrific; the rest are adequate; competent but uninspired.

The music... well, I didn't care for it. One of the features of the book was the songs and chants that appear throughout, a few of these made it intact into the TV version, but the majority of the music was written especially for the show and seemed to

TOP: A flashback as Thorin tells of his Grandfather's day.  
MIDDLE: The well-drawn Smaug.  
BOTTOM: A pen drawing of Bilbo Baggins.



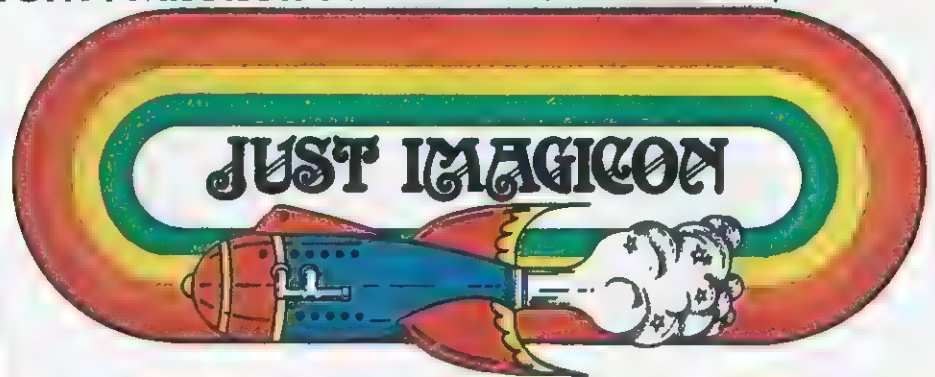
have been aimed at the smaller children in the audience. Glen Yarborough did the best he could, but the lyrics for "The Great Adventure" were too much for him, a good score would have helped the story considerably; the one it had did no good at all.

The Rankin/Bass HOBBIT suffers from a complaint unusual for TV shows, where most ninety-minute specials are padded and straining to hold our interest, it is jam-packed with goodies that jostle each other and compete for our attention. The story would benefit considerably from an extra half hour that would slow down the pace a little and allow for a build-up of tension at appropriate points along the way instead of the rushing stream of events that we are treated to. Rankin/Bass tried to do too much with this show and that is its weak point. Visually, the show is a treat, but it flows by so fast that nothing makes an impression, leaving the show without the impact that one feels it should have. I hope this turns into one of those perennial holiday special; THE HOBBIT not only deserves repeated showings, it practically demands them for proper appreciation.





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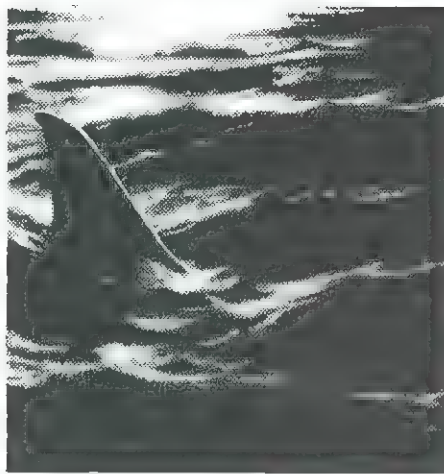
If it were not certain with the success of STAR WARS, the release and success of CLOSE ENCOUNTERS OF THE THIRD KIND made certain the flood of imitations and other filmed productions designed to capitalize on the public's desire for more science fiction. As we all know, "more" doesn't necessarily mean quality. However, good or bad, a wealth of material is being filmed and prepared for filming. "Coming Soon to a Theatre Near You ..." hopes to give you a brief look at the future, at the shape of things to come ...



Two productions of note have been pushed back from their original release dates. SUPERMAN and Ralph Bakshi's LORD OF THE RINGS were both scheduled to be released summer 1978, but due to technical problems both films have been delayed. Producer Ilya Salkind has confirmed that technical problems over Superman's flying exploits, resolved only last February, prompted Warners to delay the release until Christmas 1978. As everyone knows by now, two films were being shot at once, ala Salkind's THREE and FOUR MUSKETEERS, at a cost estimated to exceed \$50,000,000. One thousand prints are being readied for December release. A more detailed analysis of the new adventures of Superman will follow in a future issue of the FANTASY FILM JOURNAL. LORD OF THE RINGS, a Fantasy Films/Ralph Bakshi Production for United Artists, has also been postponed until Christmas 1978. The anxiously awaited animated feature based on Tolkien's work is being produced by Saul Zaentz, and directed by Bakshi from a script by Chris Conkling. Leonard Rosenman, distinguished film composer, has been signed to score the film. Although WIZARDS was not all it was cracked up to be in Bakshi's publicity announcements, it is hoped the optimistic hype for this film is more reliable, for with so many devoted fans of Tolkien's work out there, Bakshi has much to lose if the film

flops or is even slightly disappointing.

American International had announced for Christmas release their \$16 million production of METEOR, but has pushed its release date back to Easter 1979 because of production delays. METEOR concerns the collision of a comet with an asteroid, sending earthward not only the smaller fragments that will play havoc with our planet, but also a larger piece that will, upon impact with the earth, mean our annihilation. Some Easter entertainment, eh? Director Ronald Neame and his cast and technicians will depict among other disasters, a one-hundred foot tidal wave that destroys Manila, Hong Kong and Tokyo ... night being turned into day ... an Austrian Alps avalanche ... and the "star" disaster of the film, employing the second largest set constructed in Hollywood in recent times (ranking behind the wall built for KING KONG for a nice round figure of \$500,000), the impact of a huge fragment upon the city of New York. Produced by Arnold Orgolini and Theodore Parvin; special effects by Glen Robinson and Ralph Robinson with special photographic effects by Frank Van der Veer and Lou Lichtenfield. METEOR sports quite a star-studded cast, which by no means assures it of being a successful film, but it is still impressive. METEOR stars Sean Connery, Natalie Wood, Brian Keith, Karl Malden, Martin Landau, Trevor Howard and Henry Fonda. Another plus is that John Williams has signed to do the score (there's another \$6.98 for the soundtrack collection). Director Neame is noted for many first rate productions, among which are THE PRIME OF MISS JEAN BRODIE, SCROOGE and the first of a long line of disaster films, and perhaps the best, THE POSEIDON ADVENTURE.



  
**DAMEN OMEN II**

Scheduled for June release are two prominent sequels, JAWS 2 and DAMEN — THE OMEN PART 11, which is an interesting coincidence since both films were plagued with director troubles and are both sequels to two extremely successful films for which their composers each won Oscars for their scores. JAWS 2 is produced by the original team, Zanuck and Brown, and directed by Jeannot Szwarc; director of photography Michael Butler; and the same special effects team that mounted the original shark, headed by Robert Mattey; scripted by Carl Gottlieb and Pulitzer winning playwright for THE GREAT WHITE HOPE, Howard Sackler. JAWS 2 is due for release June 16. Originally scheduled for release in April, THE OMEN PART 11 will now be released in June, with Don Taylor, lately of THE ISLAND OF DR. MOREAU, as director. A Harvey Bernhard production, in association with Mace Neufeld; screenplay by Stanley Mann and Michael Hodges based on a story by Harvey Bernhard. Oscar winner for THE OMEN, composer Jerry Goldsmith repeats his composing chores for this sequel (and another \$6.98 for the 'ol soundtrack collection). The film stars William Holden, Jonathan Scott Taylor as Damien, Lee Grant, Lew Ayers, Robert Foxworth, Nicholas Pryor, Lucas Donat and Leo McKern repeating his archaeologist role from the original.

Paramount seems to be jumping with genre films on their horizon. For release this summer is scheduled a remake of the 1941 fantasy classic from Columbia, HERE COMES MR. JORDAN. Directed by Alexander Hall from a screenplay by Seton I. Miller and Sidney Buchman, the film starred Robert Montgomery, James Gleason, Edward Everett Horton and Claude Rains as the Heavenly messenger. The new Paramount version is produced by Warren Beatty, directed by Beatty and Buck Henry and based on the screenplay by Elaine May. The film sports a rather impressive cast with Warren Beatty in the Robert Montgomery role, Julie Christie, James Mason, Charles Grodin, Dyan Cannon, Buck Henry, Vincent Gardenia and Jack Warden. The film is titled HEAVEN CAN WAIT.

Of course the big news from Paramount at the moment is the announcement of the production of a feature length STAR TREK film with the original cast, directed by Robert Wise and photographed with a \$15 million budget in 70mm and stereophonic sound. For further details see the separate article elsewhere in this issue.

Excitement abounds from Paramount as production begins on DICK TRACY, CONAN, INTERVIEW WITH THE VAMPIRE, POPEYE, WIZARD OF EARTHSEA (based on the work by Ursula K. LeGuin), and the \$25 million screen adventures of Alex Raymond's immortal character, FLASH GORDON. In the words of the Paramount press material, the Dino De Laurentiis production presents "Flash, Dale and Doctor Zarkov all-live, all-new and feature-length fantastic." By the way, it is reported that the original Flash Gordon, Buster Crabbe, is slated to portray Flash's father. The DICK TRACY feature also shapes up as being exciting. Created by Chester Gould, DICK TRACY is in pre-production stages, production starting this summer. Produced by Art Linson and directed by Floyd Mutrux, the film presents all the most infamous villains Tracy has tangled with, gathering on Hallo-



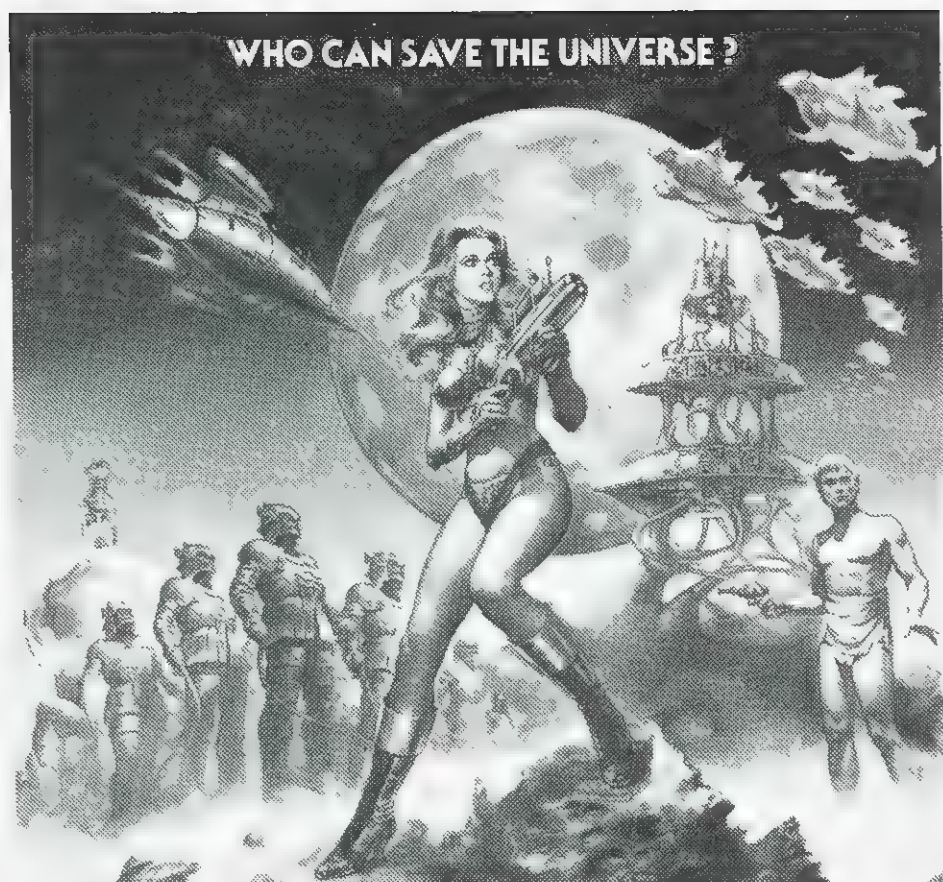
ween night in 1941 in Chicago. Tracy and his usual allies will also be present. In the words of producer Linson, "We'll be working in the tradition of the James Bond films. We'll set the story in the 40's and use a kind of heightened reality. This could be the start of a whole series." Let us only hope "In the tradition of the James Bond films" does not mean the film will have the same campy flavor that has so far marred so many beloved characters on the screen. Play it straight, Paramount with a Warner Brothers-Bogart-forties-MALTESE FALCON approach and you could have one heckuva adventure-mystery series. The same plea could be leveled at De Laurentiis on his FLASH GORDON production. Hopefully Dino learned his lesson on KONG and THE WHITE BUFFALO and will approach this film with more respect for the material and his public. These characters being brought to the screen by Paramount (Flash, Tracy, Popeye, Conan) are legends and should be treated in a legendary manner, with respect and played straight. Forget the BATMAN and DOC SAVAGE approach... do it right... please.

Paramount also has re-released this spring the De Laurentiis production of BARBARELLA, but we hear business hasn't been great... after all, regardless when it is released, a bad film is a bad film. One noteworthy point concerning this re-release, the new poster art is by fantasy artist Boris Vallejo and is excellent.

An American International production reportedly in some sort of trouble is their schedule 1978 release, STARCHASE, starring Christopher Plummer, Marjoe Gortner and Caroline Munro. The film is described by AIP press material as follows: "Fantastic science-fiction yarn, complete with battling armadas of star ships, unexplored galaxies of strange planets with even stranger inhabitants, ingenious weapons of infinite power and a cast of characters, charming, evil and weird beyond belief." Filmed in Rome and Hollywood, the film is produced by Nat and Patrick Wachsberger with direction and screenplay by Lewis Cozzi.

Scheduled for October release is the United Artists production of a Robert H. Solo film, the "new version" but not "remake" of the classic fifties film, INVASION OF THE BODY SNATCHERS. Philip Kaufman directs a screenplay by W.D. Richter. The cast includes Donald Sutherland in the role originated by Kevin McCarthy, but now a public health department inspector for the City of San Francisco and not an MD. Leonard Nimoy portrays a psychologist, enlarging the role originated in the first film. Also starring are Veronica Cartwright, Brooke Adams and in a stroke of nostalgia, Kevin McCarthy, but not as his original character. It would have been wonderful to see the original film's stars, McCarthy and Dana Wynter in their original roles, but then, as the producer states, this is not a remake, but an updating, a film that "better addresses itself to today's society". Even so, it was done once so masterfully, is it really necessary to do it again? We'll see in October.

One of the most exciting projects on the horizon is a two-hour animated version of FLASH GORDON slated for television by Filmation for NBC in 1979. A fully detailed report on the production can be found in the July issue of FUTURE magazine, but here is a short report for those who miss our competi-



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# JANE FONDA IS "BARBARELLA" QUEEN OF THE GALAXY

Paramount Pictures presents a Dino De Laurentiis production, "Barbarella" starring John Phillip Law, Marcel Marceau, Special guest appearance David Hemmings as Dildano and with Ugo Tognazzi as Mark Hand, Produced by Dino De Laurentiis, Directed by Roger Vadim, From the bestseller "Barbarella" by Jean Claude Forest published by "Le Terrain Vague", Screenplay by Terry Southern, a Franco-Italian co-production, Dino De Laurentiis Cinematografica S.p.A., Marianne Productions, Panavision® Technicolor® A Paramount Pictures Re-Release

PG PARENTAL GUIDANCE SUGGESTED  
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN



tion. Although incorporating what is termed "limited animation", the film promises to be exciting as close-ups of the characters will be rotoscoped, backgrounds are tenderly and lushly rendered, there is a crackerjack script by Samuel A. Peeples — a vet of tv and films, an ingenious method of depicting space craft maneuvering and turning in space (three dimensional models are painted totally white, details outlined in black ink, and then photographed, giving the impression on film that black and white drawings have been animated and photographed, colored and voila... fully animated drawings, fully believable), an unheard-of budget of \$2.5 million, and a love and respect by the artists and producers involved for their project. Based mostly and heavily on the original Raymond stories, there have

been alterations, such as the fact that Ming has been helping earth villains for years, most notably Adolph Hitler. It has been reported that in exchange for theatrical rights overseas, Dino De Laurentiis put up the money for the animated FLASH GORDON. He also became so overwhelmed with the idea that he then sought the live-action rights and is now producing a new feature film as reported earlier in this article. Good luck Filmation.

William F. Nolan, author of the screenplay to BURNT OFFERINGS and co-author of the novel LOGAN'S RUN, has been signed by Universal to script the remake of Howard Hawks' fifties classic, THE THING. Nolan professes that his version will not be a literal "remake" as he is going back to the original source, the short work by author



## John Campbell, WHO GOES THERE?

Hooray! At last Ray Bradbury's masterwork, **THE MARTIAN CHRONICLES** will be filmed. The novel is to be televised in the form of a six part mini-series, scripted by Richard Matheson (**THE LEGEND OF HELL HOUSE**, CBS' **DRACULA**, **THE NIGHT STALKER** and such novels as **I AM LEGEND** and **THE INCREDIBLE SHRINKING MAN**) for a 1978-79 presentation on NBC.

While it does not appear that CBS' **SPIDER-MAN** series has been picked up for next season, their **INCREDIBLE HULK** has. Prompted by the general success of comic characters on the boob tube, other Marvel creations are being prepared for television. Waiting in the wings are **CAPTAIN AMERICA** (we can't wait for that one), **DOCTOR STRANGE** and **THE HUMAN TORCH**. There is also talk that Lyle Waggoner is being looked over for a proposed series based on Milton Caniff's **TERRY AND THE PIRATES**. An animated **POPEYE** series is headed for Saturday mornings soon, with no relation to the Paramount live-action film planned.

American International has acquired Jan Anson's best-selling **THE AMITYVILLE HORROR** for filming with Stuart Rosenberg directing and Ronnie Seland and Eliot Geisinger producing. Filming began in May.

Screenwriter Robert Towne, of **CHINATOWN** fame, has scripted the newest Tarzan film. Titled simply **GREYSTOKE**, the film is to be the first film to be truly faithful to the original Burroughs book and Towne feels it will be his greatest work to date. The film is the first of three to be made by Howard W. Koch for Warner Brothers. Stan Kantor will co-produce with Koch. No names for the part of Lord Greystoke/Tarzan have been mentioned as of yet, but can't you see the moneyman lining up sure-fire draws... Dustin Hoffman... Robert Redford... James Caan... or John Travolta as the legendary ape-man. Shaun Cassidy in a loin cloth? We can only hope for the best.

Due for release this year from EMI is the **John Dark** — Kevin Connor production of **WARLORDS OF THE DEEP**, formerly **SEVEN CITIES TO ATLANTIS**. The film stars Doug McClure (who's becoming a pro at "Lost World" type pictures), Peter Gilmore with special "guest appearances" by Cyd Charisse (*Ah, what gams...*) and Daniel Massey.

Warner Brothers is placing its money on its comedy-fantasy from Carl Reiner, OH, GOD to become the highest grossing comedy of all time, with the film as major credit toward Warners' 1977 domestic gross figure of \$150,000,000.

Irwin Allen's latest disaster, and we're not sure how we mean that, is scheduled for release July 13 in more than 1,100 theatres in the U.S. and Canada. Allen, behind other disaster epics such as **THE POSEIDON ADVENTURE** and **THE TOWERING INFERNO**, produced and directed this Warner Brothers film about a new breed of bee that invades the U.S. It is based on a novel by Arthur Herzog with a screenplay by vet scripter Stirling Silliphant, and stars Michael Caine, Richard Widmark, Olivia De Havilland and Richard Chamberlain.

Whatever happened to the **METAPHILM ASSOCIATES** production of Bram Stoker's original **DRACULA**, in association with Leonard Wolf, the phd. author of **THE ANNOTATED DRACULA** and **A DREAM OF DRACULA** and **THE ANNOTATED**

**FRANKENSTEIN**? Good question... maybe next issue we'll have an answer for you.

Looking far ahead, Columbia Pictures has acquired for Christmas 1981 release, **ANNIE**. The Broadway musical based on the forever long-running comic strip, and still running on Broadway, is the winner of seven Tony Awards (the Oscar of Broadway) and the New York Drama Critics Circle award as best musical.

Roger Corman's New World Productions has ready **DEATHSPORT** directed by Henry Suso and Allan Arkush starring David Carradine and former Playboy Playmate of the Year Claudia Jennings (perhaps her single most important role and qualification for a film career). The screenplay is by Henry Suso and Donald Stewart based on a story by Francis Doel. Special effects are by Jack Rabin.

Another **EXORCIST-OMEN-JENNIFER-BURNIT OFFERINGS-LEGEND OF HELL HOUSE-ETC.** type is headed our way this summer as Edward L. Montoro and Dick Clark present **THE DARK**, directed by John Bud Cardos. The film sports a good cast though, with William Devane, Richard Jaeckel, Kenan Wynn and Cathy Lee Crosby.

John Dykstra's television venture that you first heard about here last issue, **STAR WORLDS**, has indeed grown and by now become a hot news item. Now called, for the time being, **BATTLE STAR: GALACTICA**, the show has an unprecedented figure of \$1,000,000 per hour budget, for a scheduled seven hour format. Originally planned as seven hours, first broadcast as a one-night four hour special and then broken up into shorter special programs, the show has already been sold and is slotted to appear next fall on a weekly basis, Sunday nights from 8-9. **GALACTICA** was one of the final projects approved by Fred Silverman before he resigned as president of ABC Entertainment to become president of NBC. Produced by Universal television, this series and the proposed mini-series of Ray Bradbury's **THE MARTIAN CHRONICLES**, scripted by Richard Matheson for NBC, appear to be the major events for television for the next year. A far cry from **QUARK**. No expense has been spared in producing **GALACTICA**, therefore it has the look in every way of being a big budget theatrical film. Dykstra not only has his Industrial Light and Magic company working on the special effects, but he is also working in the capacity of producer. From what we've seen and heard, this series will be quite exciting. Keep your fingers crossed.

For mystery fans two films of interest are in the offing. One just starting production on location and at Pinewood Studios for the Rank Organization is a remake of Hitchcock's classic **THE THIRTY-NINE STEPS**. Robert Powell, David Warner, Eric Porter, Karen Dotrice and John Mills star; Don Sharp directs; screenplay by Michael Robson based on the novel by John Buchan; produced by Greg Smith for release autumn 1978. For October 1978 is Paramount's lavish follow-up to their successful **MURDER ON THE ORIENT EXPRESS**, Agatha Christie's **DEATH ON THE NILE**. Paramount in association with Nat Cohen for EMI presents a John Brabourne and Richard Goodwin production of a John Guillermin film. Produced by John Brabourne and Richard Goodwin and directed by John Guillermin, the film sports a stellar cast as its prequel. Substituting Peter Ustinov for the wonderful Albert Fin-

ney as master sleuth Hercule Poirot, the film also stars Bette Davis, Mia Farrow, Olivia Hussey, Angela Lansbury, David Niven, Maggie Smith, Jack Warden and Lois Chiles. This appears to be an actresses' film with such heady female attendance. The screenplay is by master SLEUTH Anthony Shaffer, author of **SLEUTH** and **THE WICKER MAN** (so far unreleased in the U.S.).

Except for those lucky enough to have an intelligent local television station that offers in place of **GREEN ACRES** and **THE NEWLYWED GAME**, such marvelous fare as reruns of the wonderful British show **THE AVENGERS**, many have been without that quality adventure-fantasy spoof for many a moon. Surely the show suffered horribly when the dynamic and lovely Mrs. Peel left for greener pastures, but **THE AVENGERS** is still... well, you know, better than nothing at all. It is common news that the show has been back in production as a British-French cooperation with Patric Macnee back as John Steed in **THE NEW AVENGERS**. French producer IDTV has put \$8 million into its new British-based series, with Joanna Lumley replacing Mrs. Peel and former replacement for Peel, Tara King. Good news for us all is that CBS in their infinite wisdom, albeit slow-witted, has bought 26 54-minute episodes of the new series already produced with an option on 13 more. Albert Fennell produces again and Brian Clemens returns as lead scripter. It has been reported that CBS will use the series as late-night programming, starting September 1978, but no public announcement as to the fact has been made. *Come on, CBS, don't let us down now. Good show, wot?*

Better news, *can you stand more?* Warner Brothers has approached veteran animator Chuck Jones to return the Warners cartoon favorites to the big screen! Jones, who directed more than 300 Warners cartoons before the studio ceased producing them in 1969, has been asked by them to bring back Daffy Duck, Porky Pig, Bugs Bunny, Wile E. Coyote and the Roadrunner. Also announced was that another **DUCK DODGERS IN THE 24th CENTURY** will be produced due largely to the comeback given the original when **STAR WARS** creator George Lucas requested the cartoon be played in conjunction with **STAR WARS**. With Jones as director, only Steven Spielberg has been announced as working on the cartoons, and Spielberg then only in connection with **DUCK DODGERS**, as scripter. In the sixties the six-minute cartoons were turned out on five-week schedules for \$32,000 each, but will, according to Jones, today cost somewhere in the neighborhood of \$90,000. It has not been disclosed as to what extent the quality of the animation will be, i.e. how "limited" will the animation be? Jones could do marvels with still drawings, but it would be nice if the feel and flavor of the old WB greats could be attained. Can't stand the wait... *b...bbu...uuu...ttt...tha...that's all f.folks.*

Some exciting news for those of us who have wished for years that Hollywood would consult science fiction writers about science fiction movies rather than the local television hack, is the report that Lester Goldsmith, a former story development head at Paramount, has set up Limelight Films Ltd. to develop upwards of a dozen features. The SF authors come into the picture as Goldsmith has formed a pool of SF writers



who will be offering two of their best known novels as potential film stories. Goldsmith has already raised production money and will act as producer. The first work to go before the cameras is Isaac Asimov's **THE BICENTENNIAL MAN**, which is being scripted now for a fall-winter start. Next will be Harry Harrison's **THE STAINLESS STEEL RAT**. Other authors in the group are Brian W. Aldiss, Arthur C. Clarke, Robert Sheckley, J.G. Ballard, A.E. Van Vogt, Robert Heinlein, Hal Clement, Poul Anderson, Larry Niven, J. Purnelle and Joe Haldeman. Each will handle screenplay chores on the most noted novel in his arsenal. It appears that Harlan Ellison's cries of anguish voiced to the Science Fiction Writers of America were not in vain. Some authors are apparently working their own deals, getting the "big bucks" with a little more Hollywood savvy. Now we can only hope that this Hollywood producer offers quality production values and working conditions to produce quality films. What a chance ... *don't screw this up Mr. Goldsmith . . . please!*

Dino De Laurentiis' production of **FLASH GORDON** for Paramount has started pre-production and special effects work at Pinewood studios in London. The budget has been set at \$20,000,000; quite a hike for Alex Raymond's SF comic strip character, from the \$350,000 spent on the Universal serial in 1935. Although the top production cost for any serial by any company, \$350,000 doesn't sound like much compared to the bundle De Laurentiis is dropping for the new adventures of Flash. The production is expected to roll early next year under the helm of Nicholas Roeg. Design of the epic will be by Italian Fernando Scarfiotti with a script by Roeg and Michael Allin. What is disappointing already with this De Laurentiis film is that the all-important special visual effects will be handled by Britain's John Richardson. The same man responsible for the man-in-suit monsters for the three British Burroughs films and the upcoming **WARLORDS OF THE DEEP**, or **SEVEN CITIES TO ATLANTIS** as it was known originally. What were we saying about Rick Baker in his rocket suit? We hate to say it, but judging from his track record, De Laurentiis, who has done a good film now and then, must be, when it comes to SF, fantasy or horror films, a complete and total ass. The lack of respect with which he approaches genre films clearly shows and such will eventually defeat the good that has been done by the popularity of **STAR WARS** and **CLOSE ENCOUNTERS**.

*Editorial continued from inside cover.*

en wrong. Unwilling to heed any advice in either the putting together of the program or the advertising of same, this group went head-long into their attempt to mix an ill-conceived kiddie show with a quality concert (we use the term loosely). Come concert day, less than twelve-hundred people showed up for each performance.

The show was a mis-managed, badly written, ineptly directed, poorly conducted, spastically choreographed misrepresentation of advertising. The light show advertised was merely a few spot-lights waved around, the space-winds promised were merely noisy recordings, and the "dance of the light sabres" merely six or so people in


leotards with cheap plastic sabres performing the most silly movements, and their idea of aliens was skinny people in leotards, some make-up and here and there a bobbing antennae. Supposedly a dance teacher choreographed a cantina dance, but what was seen, instead of graceful ballet movements or even a shaky impersonation of Bob Fosse or Michael Bennett, jerky "robotic" movements that went out with the most childish F science fiction films of the fifties. This dance, called the "Galaxy Glide" was simply stupid. You blew it badly Ms. Varon — the Art Linkletter School of Dancing will be ashamed of you.

Even the suites so wonderfully orchestrated and composed by John Williams were pathetic, due to the efforts of the promoters to save money by not allowing the orchestra to practice at all prior to the dress rehearsal. We cannot stress how pathetic the total performance was and how sad. Is this what we have to look forward to as a result of the success of a genre film? We hope not, but we fear it will be repeated.

The purpose of this tirade is simply to apologize to any and all who were in the audience of the concert due in any way to a plug or good word from us. We apologize for what little our efforts did to promote or sell one ticket to that farce. Science fiction is still trying to shed its bad reputation as being trash and worthless and such a phony deal as this concert only adds fuel to the fire. Fandom is growing by leaps and bounds and can do without shams that take in hard-earned dollars from generally poor fans, and give in return, **nothing**. So to those of you who attended that concert, our most humble apologies.

We wish to call your attention to a special announcement located elsewhere in these pages. It serves to announce that a science fiction convention of major proportions is in the works for the summer of 1979 in Memphis, Tennessee. We are greatly excited about this event as we are in the thick of the planning. Plans are still up in the air but will be finalized soon. The full-page announcement will provide you with further information and an address to write for details and updates. The "**JUST IMAGICON**" is on the line for '79!

An editorial is a difficult thing to write, or at least, to begin, but once the words start coming they don't seem to want to stop. We end this one by saying thank you to our readers and asking that you continue to support us and spread our name far and near. We can be only as successful as you make us. A personal thank you to Drs. Weil and Chandel for contributions of which only they can be aware. And a thank you to a certain wife for putting up with madness and allowing a dream to take root and grow. We have a good issue this time out so read and enjoy. We hope the full-color interior pages are to your liking; if sales and our budget allows, the color will continue in the future. Put your thoughts and opinions on paper and send them to us. See you next issue.

  
Thomas A. Johnson  
Editor

**THE BEAST OF  
HOLLOW MOUNTAIN  
ONE MILLION B.C.  
JOURNEY TO THE  
SEVENTH PLANET**

**THE CREEPING UNKNOWN**

**JASON AND THE ARGONAUTS**

**THE HOUND OF  
THE BASKERVILLES**

**MAN WHO COULD CHEAT DEATH**

**PIT AND THE PENDULUM**

**THE OBLONG BOX**

**I MARRIED A MONSTER  
FROM OUTER SPACE**

**FIVE MILLION YEARS TO EARTH**

**BURN WITCH, BURN  
MASQUE OF THE RED DEATH**

**THE GHOST AND MRS. MUIR**

**DESTINATION MOON**

**RED PLANET MARS**


**DIE MONSTER DIE**

**THE RAVEN**

**STAR TREK**

**OUTER LIMITS**

**VOYAGE TO THE  
BOTTOM OF THE SEA**

**WPTY**  
  
**One Good Turn**



Once again I'm going to ramble on about just about anything that comes to mind, so just settle back and read on . . .

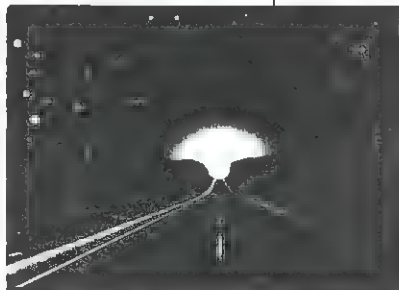
# WHATEVER...

On Monday, April 3, 1978 the Academy of Motion Picture Arts and Sciences celebrated its fiftieth anniversary of the Academy Awards. Just as I expected (although I hoped differently) the Academy saw fit to snub SF films for the year (in the true tradition of the Academy) by awarding the major awards to Woody Allen's ANNIE HALL. Richard Dreyfuss' Best Actor award was the only one not to go to Allen's story of two spastics (I mean, really, how many times is Allen going to remake each of his Allen-Keaton films with the same diction problems and doing their spastic acts? If you've seen one Allen picture, then you basically have seen them all.). Yes, I know STAR WARS and CLOSE ENCOUNTERS each received awards, STAR WARS getting seven, but think a moment. Those awards given to SW and CE3K were such that no other picture would logically win, i.e. effects and design awards. Of course a genre film would cop those awards if it had any quality people working on it. There was too little competition for the awards they won, as they were highly technical fields. CE3K only won an award for Best Cinematography. But when it came to the important awards these two films were probably not ever really considered. Even the other nominees in the top categories deserved the honors more than ANNIE HALL (Don't write, Al'en lovers, you won't change my mind). It is a shame that CE3K was released the same year as STAR WARS for surely it would have won more if there hadn't been such stiff competition from just one film . . .

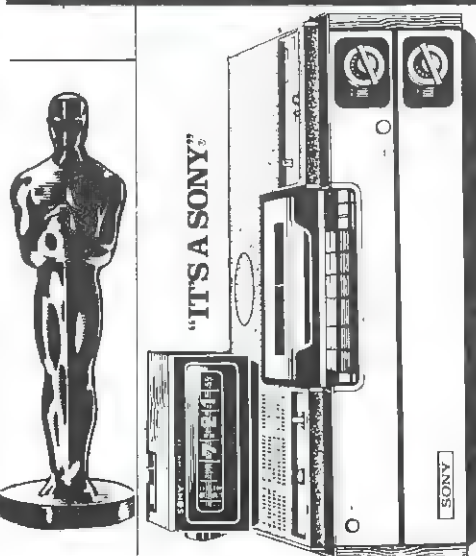
It was no real surprise when John Williams won another award (Academy Award) for his STAR WARS score but again, it is a shame he was competing with CE3K for that score deserves an award also, although it isn't as rousing. It is chilling and awesome in its power, just the same. Everywhere you look you see John Williams! His score for THE FURY is brilliant and much is promised for the future. JAWS 2 sports a reworking of his Oscar-winning JAWS score; METEOR, due Christmas and SUPERMAN, due the same season, also promised a Williams winner. Busy little devil, isn't he . . .?

Bit of trivia . . . guess who did the music for several episodes of the old GILLIGAN'S ISLAND tv series? Aw, you guessed . . .

Last issue I took a look at Marvel Comics' STAR WARS comic adaptation, issues 1-6. Now let's look at 7-12. Howie Chaykin's art takes a turn for the worse in issue 7 due to Frank Springer's inking but improves greatly in issue 8 because Tom Palmer takes over the inking chores (Palmer is also inker on Marvel's TOMB OF DRACULA color title). The art stays consistent until issues 11 and 12 when Carmine Infantino and Terry Austin



by S.W. Jones, III



take over the art and inking duties. Infantino, the artist extraordinaire who brought us the great Flash stories of the early sixties, the new-look Batman in DETECTIVE COMICS and formerly publisher of DC Comics, is capable of much better art, as evidenced in Marvel's current title, JOHN CARTER, WARLORD OF MARS.

The story and dialogue in Issues 7-10 is an insult to the intelligence of all STAR WARS freaks. Roy Thomas loosely adapts the plot used in the Japanese classic THE SEVEN SAMURI and the American THE MAGNIFICENT SEVEN. The group of warriors recruited by Han Solo is a hodge podge of aliens including a "Jedi Knight" (Gee, I thought Obi Wan and Darth Vader were the last two Jedi Knights?) and (Are you ready for this?) a Green Space Rabbit. It ranks right along side Howard the Duck, but to include one in STAR WARS is on the verge of being obscene. The story line of issues 11 and 12 are a bit more believable as Princess Leia searches for a missing Luke Skywalker who is trapped on a water world with the two robots.

Next issue I'll take a look at what Marvel does with the next few issues. However, if I were George Lucas I'd cry . . .

Also recent in the comics world is Marvel Comics' adaptation of CLOSE ENCOUNTERS OF THE THIRD KIND. Presented in the \$1.50 Treasury format, it is as good as one could expect (That is if you didn't expect it to be better than it really is.). The story is adapted by long-time comic writer and editor Archie Goodwin and the art is by Walt Simonson and Klaus Janson. The art is very good although Simonson does not try to reproduce the exact physical likenesses of Dreyfuss and cast, which would probably have been a mistake. Marvel does a fine job adapting a film to comics that doesn't lend itself to the comic medium . . .

I'm not sure all our readers are familiar with our local papers, but you are all probably familiar with this problem. It is a shame that we get only such strips on our comics' page as NANCY, MOMMA, and MARY WORTH. We do get DOONESBURY and one or two others for which we must commend the editors, but they have been known to drop DOONESBURY on occasion. Case in point being one Friday not too long ago when Zonker Harris said the dirty word "horniness". Come one, now guys . . . this is 1978. Wake up, will you?

Some other fine strips we get are truly "comic" strips, such as PEANUTS, ZIGGY, B.C., WIZARD OF ID and BLONDIE. You notice I emphasized "comic". Memphis gets two or three adventure type strips, JEFF HAWKE, an English SF strip, MIKE NOMAD and STEVE ROPER and if you want to call it adventure, BUZ SAWYER.

With such strips available as STAR WARS, by Ron Goulart and Gil Kane, SPIDER-MAN and HOWARD THE DUCK, both from Marvel Comics' Bullpen, and possibly by now, the long awaited CONAN strip and a STAR WARS strip drawn by Al Williamson, noted FLASH GORDON artist, it is a tragedy that we are treated to nothing but f nnies and soap opera every day.

Anyone out there live in a city with such a newspaper? Anyone live in a city that gets the strips mentioned that Memphis doesn't? Let me know. FFJ would like to have them for our own files. Drop me a line and arrangements will be made to make it worth your while . . .

A "Pain in the Rear" award goes to MCA-Universal for their involvement in the suit pending against Sony Corporation of America over copyright infringements caused by the sale of Sony's popular Betamax videotape system. As I see it, the only reason Universal is involved is because MCA-PHILLIPS is marketing this year (maybe) their own Video Disc System under the name of Magnavox. They don't want anyone taping films off the air when you could buy their machine and any of several hundred Universal films on Video Disc. Pretty smart, huh . . .?

Here is an interesting item. Rumor has it STAR WARS wizard George Lucas tried to acquire the rights from Marvel Comics to do . . . are you ready for this . . . a Howard the Duck film, but the word is the deal fell through. Too bad . . .

Well, that's about it for this issue. Any questions, criticisms or bits of info you may have and feel it should be brought out, drop it in the mail to me. Until next issue, may your light sabre never dim. . .



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A.S. Barnes and Company has never been known to publish an attractively designed book, nor one at a reasonable price. Their books show no evidence of the presence of an artist/designer, the binding looks cheap and simply said, their books are just plain unattractive. Add to that a generally steep price tag and you have a typical Barnes book. *However...*

However, Barnes and Company are not trying to publish a pretty, outrageously priced coffee-table book, but they do publish enjoyable, scholarly reference books that inform the casual reader and prove to be invaluable to the collector and film historian. *The wealth of information found in their books far outweighs any shortcomings in design or price.*

Their most recent efforts on the whole and in part concern the science fiction and fantasy genre. **THE FABULOUS FANTASY FILMS** by Jeff Rovin (\$19.95) is a 261 page history of the fantasy film. Fully illustrated, the book is categorized according to creature (ghosts, werewolves, etc.) or subject matter (mythology, fantastic science, etc.) rather than chronologically, which is at the same time interesting and unfortunate. The book does provide in each chapter a mini-history of that sub-heading of the genre, but a chronological approach would have been, perhaps, more interesting and proper for it would have shown a more accurate and valuable history of the fantasy film. It would have shown a more accurate account of the genre, by revealing the influence of the times on the films, the rise and fall and rise again, of the popularity of the genre, and how the genre itself has changed over the years, going through phases and trends and bending with the outside world as well as the film world.

Rovin presents an enjoyable and well-written work, discussing many films in detail. For the casual reader and movie-goer the book is an excellent introduction to the world of fantasy and should wet their appetites for more films and books. For the long-time fan and collector, it is a pleasant and nostalgic look at the past, all those wonderful Saturday afternoons and delicious midnight tv fright flicks. Along with the many photos seen over and over are a generous number of those that are new and seldom seen in any other book or periodical. An added bonus in the book are short inter-

views with producer/director George Pal, actor Tony Randall and director Robert Wise. Despite the high price tag, this book would be a worthy addition to any shelf.

Also from Barnes and by Jeff Rovin is **THE FILMS OF GEORGE PAL** (\$17.50), a book well worth the price. Containing over 200 new and exciting photos, many production scenes and drawings, the book discusses the Pal Puppets in general and each film in detail, providing an excellent text on the life's work of a man who has given, and is still giving, so much to the genre. One only wishes the book could have been twice as thick with detail, but one cannot have everything. This book is a must for film buffs and collectors. The jacket does provide a nice color shot of the Martian war machines from Pal's **WAR OF THE WORLDS**.

A third book from Barnes and by author Rovin, **THE GREAT TELEVISION SERIES** (\$17.50) is the weakest of the three. A history of the "great" television shows, the book is a little more than a listing of shows and cast with a brief synopsis of the basic storyline of the series. We found it dull and uninteresting. The majority of the information could have come from our own memories, being so simple. Containing little or no analysis nor background or production information, and filled totally with posed publicity handouts rather than exciting action shots from the various series, this book is not worth the asking price. The book actually appears to be a quick effort on Mr. Rovin's part to make a few bucks. The casual reader might find some value in the book, but the true fan or collector or historian would find it worthless. An inexpensive paperback edition might be worth purchasing, but for now save your money.

We go from a worthless Barnes/Rovin book to one similar to **THE FILMS OF GEORGE PAL** in that it is a "must have" book. **MOVIE SPECIAL EFFECTS** (\$17.50) is a vastly entertaining and informative work, discussing in some simple (for the average person unfamiliar with the many technicalities of special effects) detail the special effects in many films from **THE LOST WORLD** to **THE HINDENBURG**. The book is filled with fun information for the casual reader and valuable information for the film and effects buff and collector. It is also filled with a generous selection of behind-the-scenes photos and shots of great tricks of movie magic. Well worth having.

The fifth and last book to be reviewed this issue is another Rovin book, but published as an over-sized paperback by Berkley Publishing Corporation, and not by Barnes. **FROM THE LAND BEYOND BEYOND: THE FILMS OF WILLIS O'BRIEN AND RAY HARRYHAUSEN** (\$5.95) is an excellent history of O'Brien and Harryhausen, filled with a plethora of information and photos. It is a must for film collectors and buffs and also, or rather, *especially* for stop-motion animation buffs. In 274 pages author Rovin goes into great detail discussing the films of the two men. The photos are the only weak point of the book as most of them have been seen elsewhere. There are new ones, though, several behind-the-scenes, but all photos are reproduced well and are interesting viewing. Another "must have" book and very reasonably priced, too.

*My, hasn't Jeff Rovin been busy?*

Note correction: THE EXCELLENT BOOK OF FILMS OF GEORGE PAL Was written by Gail Morgan Hickman, not Jeff Rovin.



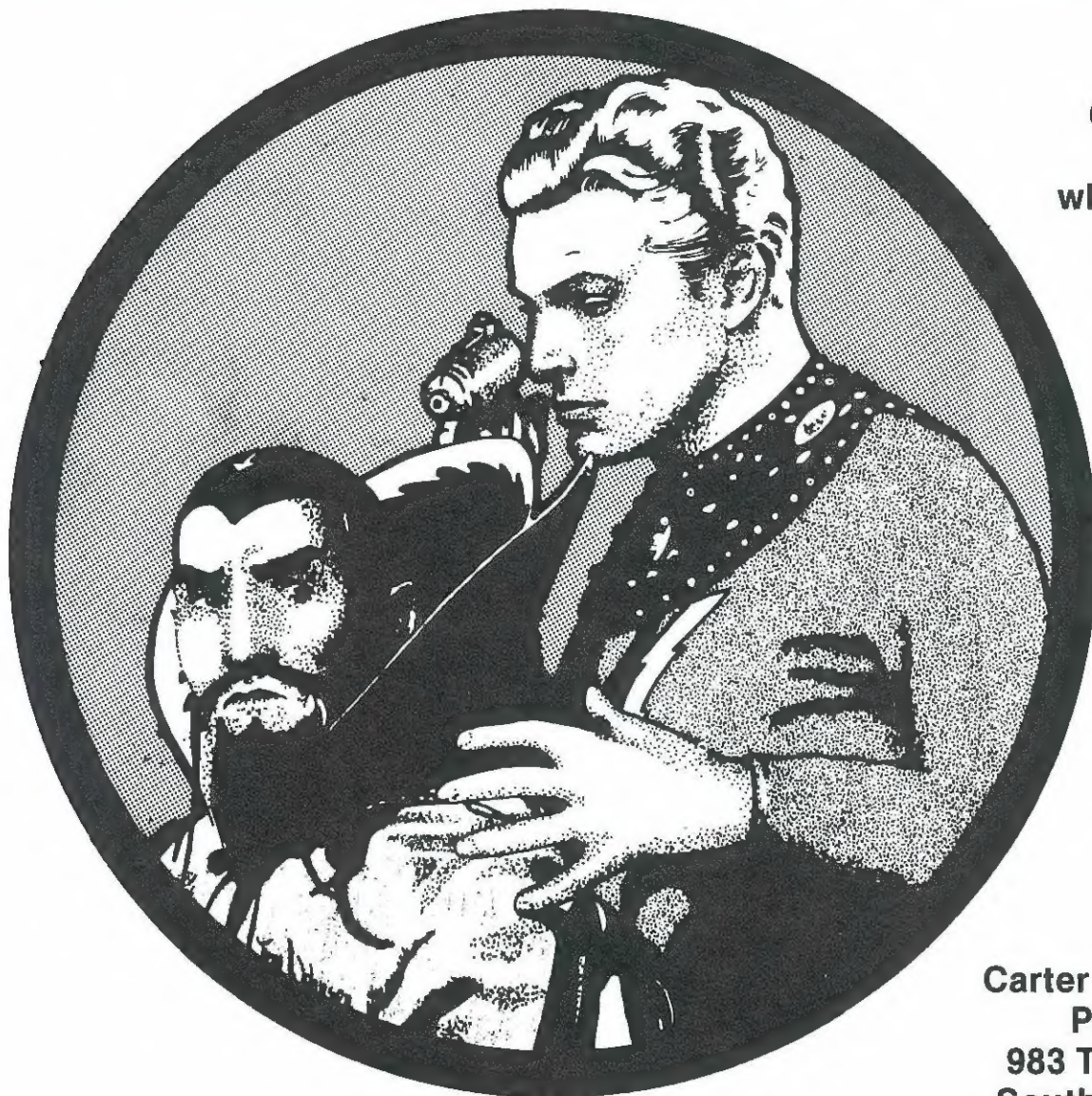
concentrated sadness in the viewer. McGee, the reporter, is handled by Jack Colvin. Julie, the major secondary character in part two, is played by Laurie Prange and only does a fair and adequate job with the part. Dorothy Tristan and William Daniels are sinisterly evil as the poisoners Margaret and Dr. Bonifant. Lou Ferrigno portrays the alter-ego of Banner, the Hulk. While not built to the dramatic dimensions of Marvel's Hulk, he manages to convey the raging power of the Hulk very well.

The film is top heavy in the opening sequences concerning the moody brooding over Banner's lost wife. So much so, in fact, that one wonders if the channel has been changed to *DAYS OF OUR LIVES*. When the story finally gets down to it and the Hulk appears, things move at a more rapid pace. The special effects involved in changing Banner to the Hulk are not all that stunning but manage to work well. They consist mostly of rapid cuts from Bixby to his changing body and back to Bixby's face till Ferrigno is revealed in his



place. The use of color superimposed on Bixby or Ferrigno suggests when the change is about to take place and also works well.

We were a little disappointed in the film. The incredible Hulk of the film resembles more the mute mistrusted creature of Universal's Frankenstein films than the Hulk of comic fame. The film doesn't please the true comic fan, but of course television rarely does in their adaptations of comics to film. The two-parter, however, was very good as a television show. It was moving, exciting, and a pleasing way to pass the time. So I welcome the appearance of the film and recommend it as good television. This even goes for the true comic fan, who at least saw the Hulk played straight and dramatic without any campy humor.



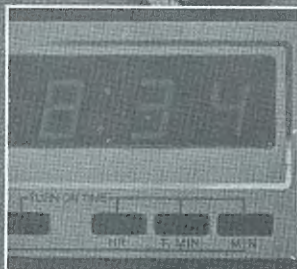
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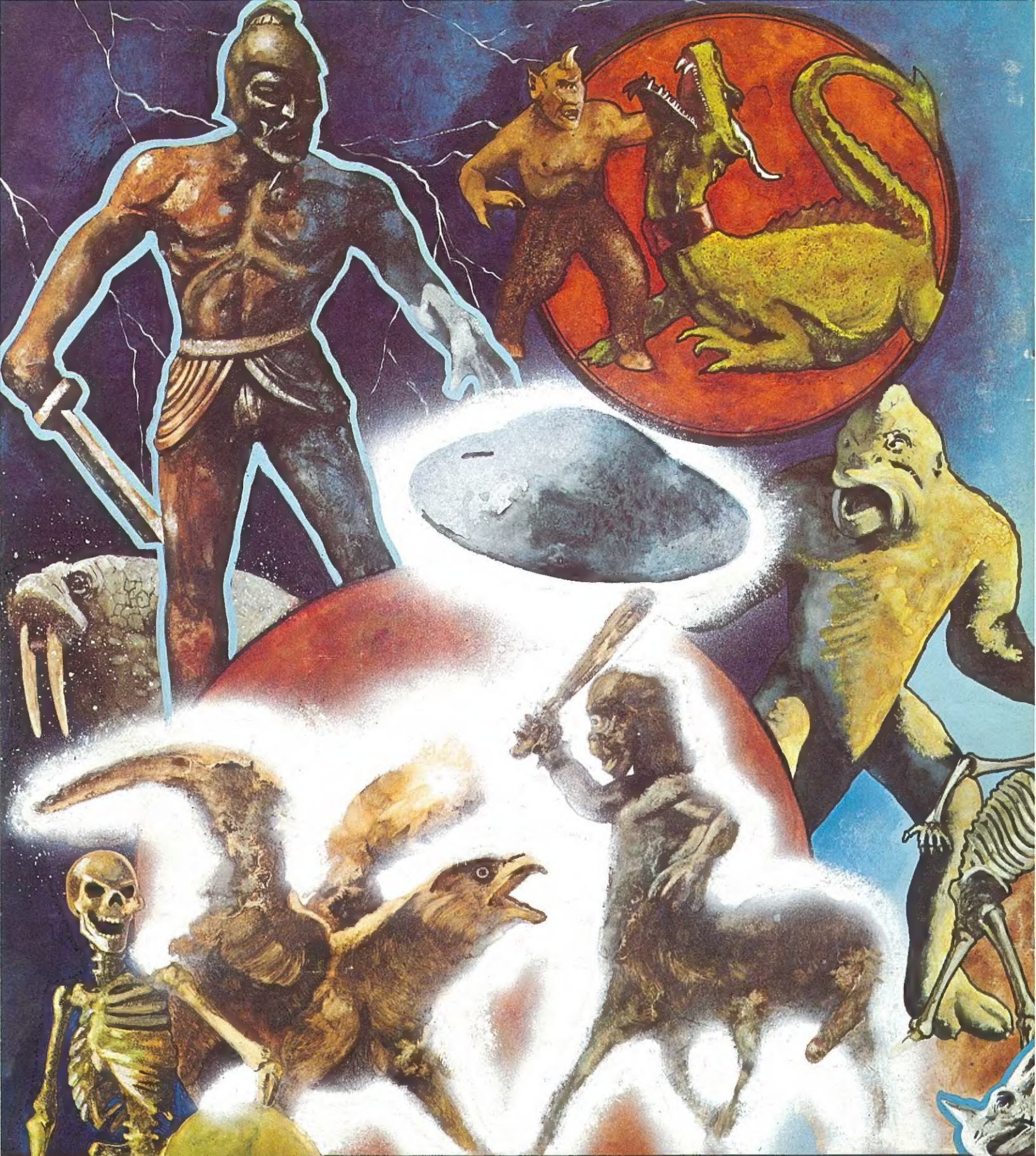


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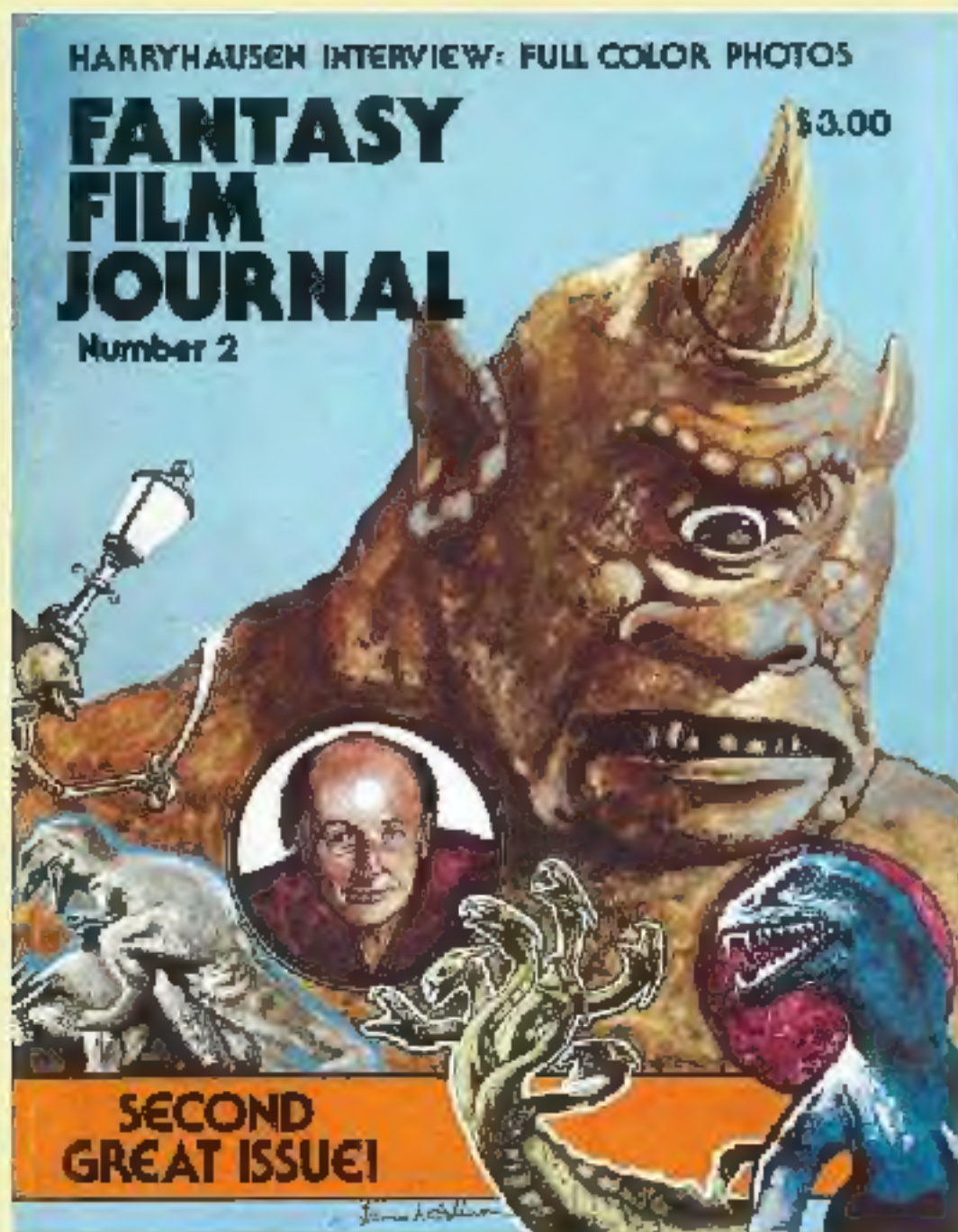




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